

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



Buffalo LISTENS

IN THE DAYTIME

HOOPER*

WKBW	39.2
Station "B"	16.8
Station "C"	10.9

*July-Aug., Share of Audience
Mon.-Fri., 7:00 A. M.—6:00 P. M.

PULSE*

WKBW	32
Station "B"	23
Station "C"	12

*May-June, Share of Audience
Mon.-Fri., 6:00 A. M.—6:00 P. M.

**First
Place
RUNS
IN THE
"KB"
Family**

Buffalo WATCHES

IN THE EVENING

ARB*

WKBW-TV	36.7
Station "B"	32.0
Station "C"	30.9

*June, Share of Audience
Mon.-Fri., 6:00 P. M.—12:00 MID.

NIELSEN*

WKBW-TV	35
Station "B"	33
Station "C"	31

*April-May, Share of Audience
Mon.-Sun., 6:00 P. M.—12:00 MID.

NET TV NEARS SRO FOR ITS FIRST CYCLE

Rundown of first quarter of '61-62 season shows drop in westerns, rise in comedies

Page 29

Butter maker gets lift from radio send off

Page 38

Moonlighting by agency men is labor of love

Page 36

A new plan for challenging industry critics

Page 40

BANNED IN "BIG D"



TIMELY, INFORMATIVE PUBLIC SERVICE! WFAA's Open Mike team brought into the heart of controversial issues, the latest being widespread publicity and the subsequent law ban of a popular novel. With the police chief, a minister, a psychiatrist and a librarian forming the discussion panel, WFAA Program Director Pierce Allman put printed "smut" on the firing line. The result was a better informed public and kudos from listeners everywhere. People around "Big D" like to be informed. That's why they turn to WFAA-820. All to your PETRYMAN now can establish your client's message in WFAA's always interesting, timely, adult appeal programming.



WFAA-820

RADIO **NB** DALLAS

WFAA is a member of the National Association of Broadcasters

AT "Communications Center" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

**WPEN
IS PROUD
TO HAVE
BEEN SELECTED
TO BROADCAST
THE UNIVERSITY OF PENNSYLVANIA
FOOTBALL GAMES**

*Philadelphia Looks To **WPEN** For Leadership...*

WPEN
P H I L A D E L P H I A

REPRESENTED NATIONALLY BY **GILL-PERNA**



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

FOR THE GREATEST FALL OF ALL buy WKLO

The unbelievable Family
audience in the
Louisville Metro Area
belongs to **WKLO**

Need we say more?

Call Bill Spencer
or



robert o.
eastman & co., inc.

Other Air Trails Stations:

WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

ARTICLES

Tv's first cycle near SRO

- 29** Three networks boast virtual sellout and schedules show decrease in Westerns and increase in situation comedies—more sponsor interest

Radio buying and how it has changed

- 34** Veteran radio timebuyers who have been in close contact with the medium tell how over the past ten years radio buying has been affected

Agency men go for "moonlighting" bit

- 36** The serious shortage of creative people in the industry spur some agency men to teach adult night classes. It's strictly a "labor of love"

Butter gets radio send-off

- 38** Whipstix takes over fourth place in N.Y. distribution in six months, grosses \$1.8 million in 1st year, with nearly all ad money in radio

How to answer tv's critics

- 40** SPONSOR executive editor, John E. McMillin, urges Michigan broadcasters to adapt "USP" principle in promoting their public service operations

In-studio wrestling lures store traffic

- 41** Wrestling company finds wrestling in Pittsburgh station's own studio is effective device for luring potential customers to look over its line

NEWS: Sponsor-Week 7, Sponsor-Scope 19, Spot Buys 46, Washington Week 55, Film Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 60, Tv and Radio Newsmakers 72

DEPARTMENTS: Commercial Commentary 12, 49th and Madison 14, Sponsor Asks 44, Seller's Viewpoint 73, Sponsor Speaks 74, Ten-Second Spots 74

Officers: editor and publisher, Norman R. Glenn; executive vice president, Bernard Platt; vice president and assistant publisher, Arnold Alpert; secretary-treasurer, Elaine Couper Glenn.

Editorial: executive editor, John E. McMillin; news editor, Ben Bodec; managing editor, Alfred J. Jaffe; senior editor, Jo Ranson; midwest editor, Gwen Smart; assistant news editor, Heyward Ehrlich; associate editors, Jack Lindrup, Ben Seff, Ruth Schlanger, Diane S. Sokolow, Lauren Libow; columnist, Joe Csida; art editor, Maury Kurtz; production editor, Phyllis Trieb; editorial research, Carole Ferster.

Advertising: assistant sales manager, Willard Dougherty; southern manager, Herbert M. Martin, Jr.; midwest manager, Paul Blair; western manager, George G. Dietrich, Jr.; sales service/production, Shirley S. Allison, John Henner.

Circulation: Jack Rayman, Phyllis J. Davis; reader service, Gail Rubenstein.

Administrative: office manager, Fred Levine; George Becker, Michael Crocco, Syd Guttman, Irene Sulzbach, Geraldine Daych, Jo Ganci, Manuela Santalla.

Member of Business Publications
Audit of Circulations Inc.



© 1961 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 40 E. 49th St., New York 17. Murray Hill 8-2772. Chicago Office: 617 N. Michigan Av. (11). 664-1166. Birmingham Office: 3617 8th Ave. So., Fairfax 2-6528. Los Angeles Office: 6087 Sunset Blvd. (28). Hollywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U.S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40c. Printed U.S.A. Published weekly 2nd class postage paid at Baltimore, Md.

WHO Radio dominates Iowa audience for 24th consecutive year!

94 Other Stations Compete in America's 14th Radio Market

CONFIRMED again . . . and for the 24th consecutive year! WHO Radio leads all Iowa radio stations in audience ratings by a wide margin. But this is nothing new to those of you familiar with 50,000-Watt WHO Radio.

The new 93-County Area Pulse Survey (March, 1961) strongly confirms WHO's claim to superiority. The survey was conducted in 68% of all counties in which WHO has 10% or more NCS No. 2 penetration (93 of 137 counties). This area holds 75% of all radio families in WHO's rich "Iowa

Plus" coverage area (647,000 of 865,350 families).

The survey gives WHO Radio a greater share of homes using radio in all quarter hours surveyed Monday through Friday, than any of the 94 other competing stations.

WHO Radio and the 865,350 homes it serves in "Iowa Plus"—*America's 14th largest radio market*—should be on every major radio-market list. Ask your PGW Colonel for complete results from the 24th consecutive survey of the Iowa radio audience.

Sources: Pulse (March, 1961), NCS No. 2.

WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

NBC Affiliate

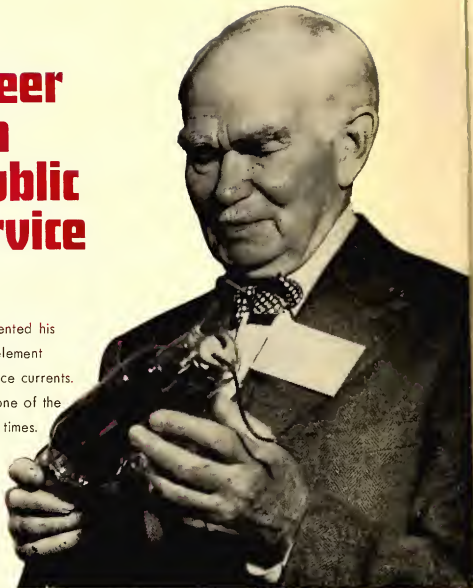
WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., National Representatives

Pioneer in public service

Dr. Lee de Forest, in 1908, patented his invention, the audion—a three-element electrode tube that amplifies voice currents. The audion has been hailed as one of the twenty greatest inventions of all times.



WGAL · WGAL-FM · WGAL-TV have pioneered in the development of mass communications. Established in 1922, 1944, and 1949, respectively, these stations have been and are dedicated to serving all listeners in the cities and communities throughout their coverage areas.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

25 September 1961

SPONSOR-WEEK

NEWS SITTING PRETTY

Tv network news and public affairs programming is SRO or nearly so, getting share of brisk buying

Despite fears earlier up the line that news and public affairs shows would have sponsor troubles this season, just about all network shows of this type are sold out.

Much of this is due to new business rather than renewals by existing advertisers.

While some shows are sold outright to one sponsor, brisk participations activity has saved the day for other shows that might otherwise have been in difficulty.

This week CBS TV reported it was 96% sold out on news-public affairs shows for the fourth quarter.

Prudential renewed 20th Century as did Carter and AHP for Sunday News Special. Eyewitness has gone to American Cyanamid, L&M, and participators. Douglas Edwards was sold out to Goodyear, AHP, Carter, and Philip Morris.

Johnson's Wax took the 11:55 a.m. news and Frigidaire the 3:55 p.m. segments. Calendar is sold out under the morning minute plan and more minutes in it will be opened up 2 October. AT&T bought two CBS Reports and participators have taken this and other shows in the same time period.

But it's at NBC TV where there's a really phenomenal sale of news and public affairs: 100% sold out, too, in strips, General Mills has 12:55 p.m., Mogen David has 4:55 p.m., and Texaco with R. J. Reynolds have 6:45 p.m. In weekly shows Mu-

tual of Omaha has Chet Huntley, and Douglas Fir with Pittsburgh Plate Glass have David Brinkley, Gulf has Frank McGee, Helena Rubenstein has Update, and Quaker Oats, Beech-Nut and Texaco are in 1-2-3 Go.

NBC's record in the sales of news and public affairs specials is no less outstanding: DuPont has a group, Lincoln-Mercury has six, Westinghouse four, Purex, Elgin, and Bell Telephone each have several, and others with their own shows are U.S. Steel and Union Central Life Insurance.

ABC TV has those Bell & Howell half-hour and full hour specials. There are also four regular news strips on ABC TV: at 6:00 p.m. sponsors are Squibb, Mobil, and Columbia Pictures; at 11:00 p.m. Sun Oil in the east; at 4:50 p.m. (ten minutes) Milton Bradley and Lehn & Fink; only the 1:25 p.m. five minute strip is still unsold.

Dentifrices up 15.5% on tv thanks to spot

Dentifrice advertising on tv showed a 15.5% increase in the first half of 1961, reported TvB.

The category's gross time billings were \$18.0 million, compared with \$15.6 million last year.

Note this: an increase in spot tv billings from \$4.8 million last year to \$7.8 million accounted for the rise.

HAYES POINTS UP NEWS AND STARS,

Arthur Hull Hayes, president of CBS Radio, addressed the opening meeting of the CBS Radio Affiliates Association in New York City last Monday.

Hayes called attention to what he termed his network's supremacy in news and public affairs. "With our longer news periods," he said, "we are certainly able to report the news more effectively than do the short versions used by our competitors."

"We are still the only radio net-

work with big-name personalities. Our morning block has Arthur Godfrey, Art Linkletter, Garry Moore, Durward, Kirby, Bing Crosby, and Rosemary Clooney."

He also was optimistic about the network's economic prospects in the second half of 1961 and the first half of 1962.



Arthur Hull Hayes

Minow addresses CBS Radio convention via tape

FCC chairman Newton N. Minow addressed the Eighth Annual Convention of CBS Radio affiliates in New York last week.

His message was tape-recorded and was played for some 259 station and network people attending the meetings.

(Continued on page 8, col. 1)

GULF TO TRY SOME 40" COMMERCIALS

Gulf Oil would like to include some 40-second commercials in the spot tv campaign it starts this week, but its agency, Y&R, couldn't tell at press time in what markets, if any, such newcomer segments would be tried.

In its inquiries among reps Y&R sought fringe minutes and prime 20's along with 40's.

The extent to which Gulf uses 40's will be closely watched by the trade, and that means not only stations but agencies.

New daytime story told by CBS TV

A new presentation on daytime television prepared for CBS TV by Stewart, Dougall and Associates, is being mailed out this week.

In a survey of self-service dealers such as supermarkets, daytime tv was found to be the leading national media named in helping to sell advertised brands to women. Daytime tv was named by 68%; newspapers, 22%; women's magazines, 4%; radio, 4%; Sunday supplements, 1%, and billboards, 0.5%.

There was a similar score on how such dealers felt money should be spent: daytime tv, 44%; newspapers, 24%; radio, 14%; women's magazines, 10%; Sunday supplements, 5%, and billboards, 3%.

(Continued from page 7, col. 3)

"Radio is America's roommate," stated Minow. The FCC commissioner admitted, "I have a radio in the bathroom so I can catch the news while I'm shaving."

He commended radio in general for its quick news coverage, and CBS Radio for its public information and classical music shows, stating, "This is responsible broadcasting and this is what makes radio the finest kind of companion."



JOHN BLAIR'S 500 GIFT-WRAPPED BOXES

John Blair & Company, national radio representatives, is distributing gift-wrapped boxes along Madison Avenue symbolizing the Blair Group Plan.

The Proof-by-Performance package. Blair calls it, is part of a concentrated spot radio drive also in trade and consumer papers.

Robert Dwyer of Blair, above at right, is presenting one of 500 such packages to Joe Hudack of Warwick & Legler, New York.

The plan's selling point is in its ability to reach 80% of the nation's buying power with "one order, one affidavit, one invoice."

Emblem of the Blair Group Plan is an arrow leading out of a bold spiral.

Major advertisers using the plan include Mennen, Dodge Trucks, Ipana, Cut-Rite, Philip Morris, Marlboro, Beech-Nut coffee, Accent, Dash, MGM, Parker games, Columbia Pictures, Dormeyer, Zerex, Keds, Tanfastic and the Tea Council.

The new Blair campaign was worked out with the New York office of its agency, KM&G.

RKO NSD sales show takes to the road

(Chicago); Don Quinn, director of RKO General National Sales Division, was in Chicago this week to familiarize the midwestern sales staff of his newly formed company with its properties.

He was accompanied by Frank Boehm, research and promotion director, and Richard Kelliher, radio sales executive.

Host in Chicago for the sales meetings is George Jeneson, v.p. and midwestern sales manager.

Techniques ranging from videotape to stereo will be used to permit the sales staff to "see and hear the product they are selling just as the stations' customers do."

CBS counsel has warning

Thomas K. Fisher, v.p. and general counsel for CBS, Inc. warned of government intervention in radio and tv.

He pointed to a new proposal for license applications, calling it "the jocular issue of all issues facing broadcasters today."



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

We are very sorry to see the increasing dependence of many members of the advertising fraternity on the great television numbers game, that seems to be increasing in scope and popularity. Advertising effectiveness seems to be measured in cost-per-thousand or maybe homes reached according to the . . . book. It never seems to be measured in terms of products sold. We wonder how many manufacturers have enjoyed a very favorable CPM and sold very little of the product so effectively advertised; somehow these statistics don't become available.

This increasing dependence on surveys of questionable validity would not concern us so much if it didn't hurt us somewhat, also. (We're really not saints, after all). But, when we began to get complaints a while back from some time buyers that our rates were unrea-

sonable we suddenly looked around to find the cause for this attitude.

Imagine our surprise at finding that one well known survey outfit (which would prefer that its three initials not be entered herewith) had printed a little book in which our station WRLP was given credit for counties and homes reached in north central Virginia. We wouldn't have minded this so much except that they left out three counties in central Vermont with which we felt a very definite affinity. Perhaps the CPM wouldn't have varied a bit, but it sure makes you wonder.

It seems to us that the local man can tell you where your advertising dollar goes farthest. We invite the national advertiser to ask the local man in our home town.

Represented nationally by HOLLINGBERRY

BRECK BUYS 2 MORE CBS TV SPECIALS

Breck (Reach, McClinton) has purchased two more full-hour specials on CBS TV, for a total of four hours of specials sponsorship.

Two shows are Golden Showcases; firm is 6 December; both are produced by Talent Associates.

Previously Breck bought half of the two-hour Power and the Glory special and it will also fully sponsor a full-hour Stravinsky ballet.

WCCA-TV starts as ABC TV UHF affiliate

Next week WCCA-TV, Columbia, S. C., begins broadcasting as a primary affiliate of ABC TV.

The station, operating on channel 25, is ABC TV's 22nd UHF affiliate.

Addition of WCCA-TV to the ABC TV lineup gives Columbia, S. C. three-network coverage for the first time.

Whisnand forms Whizzer and Coupon companies

Roy Whisnand, former v.p. of Plough Broadcasting and general manager of WCOP, Boston, has formed his own new company there.

Whizzer Enterprises will purchase and manage stations and develop audience building ideas. A division of Whizzer, Coupon Jamboree, is a special copy-righted campaign, which is already running on WCOP, Boston; WHNY-TV, Springfield, and WFEA, Manchester, N. H.

National sales for Coupon Jamboree will be handled by Futursonic Productions of Dallas.



Roy Whisnand



Hand-held tv camera for tape commercials

The first hand-held tv camera for use in tape commercials has been developed by MGM Telestudios.

The camera is a stripped down studio camera with a zoom lens and special mounting. It weighs 40 pounds and can be used at the end of a cable up to 1,500 feet long.

The hand-held tv camera would greatly facilitate location production and one-camera "A-B Composite" editing, perfected by Telestudios last year.

Incidentally, MGM has quietly dropped its West Coast tv film commercials department. But it will retain its industrials division.

Filmways will consolidate its West Coast film commercials production shortly, using the MGM facilities. Filmways previously used Warner Bros. and General Service facilities.

SCREEN GEMS LIVE STUFF

Film-based production companies such as Screen Gems are moving more and more into live production areas.

Herb Sussan, with whom Screen Gems has had live production dealings, is joining its executive staff to handle several production areas that are relatively new to the Columbia Pictures subsidiary.

He'll handle live and tape production, specials, overseas production, and informational programs.

ADVANCE 1961 NCS FOR TV AND RADIO

Advance 1961 coverage data has been available for the last week or two for radio and tv for Nielsen.

These reports contain NCS coverage levels for all radio and tv stations, and have been summarized into weekly, daily, day, and night percentage levels. Ballots from over 200,000 families were received in the study.

Final circulation counts await U.S. Census figures on sets county-by-county. But preliminary circulation counts can be supplied in the interim by projections based on current estimates.

Subscribers to NCS 1961 pre-publication are 443 stations, 44 agencies and advertisers, and the national or regional networks.

Special shows for Dag

Special programs were assembled quickly by radio and tv stations and networks following the death last week of UN Secretary General Dag Hammarskjöld.

Many news, feature and editorial programs were ready on the very next day.

Walthus named to Pontiac account at MJ&A

George G. Walthus has been appointed account executive on the Pontiac account at MacManus, John & Adams.

He joined MJ&A in 1959 and was director of marketing for the agency. He will report now to Colin H. John v.p. and Pontiac account supervisor in Bloomfield Hills.

Walthus was previously with McCann-Erickson for three years.




George Walthus

TAPE TAPE TAPE TAPE



NOW ALL THREE
TRIGG-VAUGHN STATIONS
HAVE VIDEO TAPE
EQUIPMENT PLUS
THE NEWEST IN
SPECIAL EFFECTS
AMPLIFIERS. KROD-TV
HAS EL PASO'S ONLY
REMOTE TAPING EQUIPMENT.

TV CONTINUES TO
DOMINATE WEST TEXAS.
THE BOLLING CO. MAN
HAS THE FULL STORY

BUY  to sell West Texans...

Get 34% of New Mexico to boot

KROD-TV		KVII-TV		KOSA-TV
<i>El Paso</i>		<i>Amarillo</i>		<i>Odessa / Midland</i>

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn
Chairman of the Board

Cecil L. Trigg
President

George C. Collie
National Sales Manager

SPONSOR IS MOVING

5
5
5
5

IS OUR NEW ADDRESS

5
5
5
5

IS OUR NEW ADDRESS

5
5
5
5

IS OUR NEW ADDRESS

5
5
5
5

IS OUR NEW ADDRESS

5
5
5
5

WE'LL GIVE YOU A CLUE.
THE BIG 5 ON THE RIGHT
STANDS FOR FIFTH AVENUE.
NOW—IF YOU CAN TELL US
WHERE WE'RE MOVING TO
—WRITE TO "CONTEST,"
SPONSOR, 40 E. 49 ST., N.Y.
17, AND WIN A PRIZE. CON-
TEST ENDS SEPTEMBER 29.

by John E. McMullin

Commercial commentary

Tv's new "Non-Influentials"

I had lunch the other day with an old friend who is a top radio/tv executive with one of America's four biggest advertising agencies. I won't tell you which, but the Big Four, of course, are J. Walter Thompson, BBDO, Young & Rubicam, and McCann-Erickson (or whatever its corporate name is in today's latest press release).

My friend was feeling pretty disconsolate.

"They treat us like dirt," he said bitterly. "Oh they try to be polite. But I get a feeling they're sneering at us every time I walk into their offices."

By they he meant the three tv networks, and the offices are 7 West 66th St., 485 Madison, and 30 Rockefeller Plaza, all Manhattan.

Inasmuch as each of the Big Four spends over \$50 million a year in network tv, it may seem surprising that some of their executives feel "looked down on" by ABC TV, CBS TV, and NBC TV.

But if you are really surprised, it will be only because you have gained your knowledge of tv through what you read in the newspapers, or from the flamboyant testimony at those interminable FCC hearings by such eminent big-brains as George Jessel, and such dispassionate Galahads as David Susskind.

Those of us inside the industry know better.

We know that despite all the hoopla about that dreadful automobile company that winced at the name of Lincoln, and that hoary chestnut about the American Gas Association's boo-boo on the concentration camp script, advertiser and agency influence on tv programming is at an all time low. In fact it has almost disappeared.

We also know that the evolution of the business has practically disinherited a whole class of agency executives—the program experts (as distinct from the media and time buying experts) who are rapidly becoming tv's real "Non-Influentials."

And finally we know that the current swing to the "Magazine Concept" is far from the unmixed blessing which some outsiders imagine. It may be the worst thing that ever happened to tv.

Dupont vs. Warner Brothers

Before getting into the reasons why, let's take a quick look at the sponsorship lineup for network tv in the coming season.

For 1961-62, 59% of prime evening hours will be programmed with "spot carriers" (backed by three or more advertisers) and an additional 26% will be programs with alternate sponsorships.

Only 15% of prime evening time will carry programs supported by a single sponsor—only 19 out of 101 regularly weekly shows.

These figures represent a startling shift from the situation a few years ago when single sponsorships were fairly common.

What they mean, in simplest terms, is that "advertiser control" or "advertiser interference" in 35% of network tv hours is almost



we believe in advertising

ads like this
run daily in
The Detroit News

733,583

DAILY

920,607

SUNDAY

THROUGHOUT THIS
COMING WEEKEND ENJOY

total RADIO

on WWJ with ...

Hugh Roberts
Les Martens
John Lynker
Bob Maxwell
Bob Allison
Faye Elizabeth
WWJ News
NBC News
NBC Monitor
Music 'Til Dawn



TIGER BASEBALL

SATURDAY 1:25 NEW YORK
SUNDAY 1:25 NEW YORK
(Doubleheader)

WWJ-Radio 9-5-0

NEWS OF RADIO

WWJ

AM and FM
RADIO

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
OWNED AND OPERATED BY THE DETROIT NEWS

Get the total
WWJ STORY
from your
PGW Colonel

Suddenly
in Rhode Island

the sound of

Beautiful Music

... Captures over 10% of the
Southern New England 'Money Belt' Market!
It happened in just 4 months!

Never, in the dynamic history of
radio has a station caught-on so fast ...
captivated so many attentive listeners!

Yes, captivated ... a prime-purchasing
2½ billion dollar- ½ million family market ...
thrilled, enthralled and enchanted
by the WLKW connoisseurs' listening blend:

the hypnotically habit-forming
sound of Beautiful Music,
with factual clear-cut newscasts,
in depth, throughout the day ...
on the hour and the half hour.

WLKW delivers your selling message
with 10-times more power
to prosperous Southern New England ...
and not just with power ... with
happily captivating charm!

**WLKW • 990, RHODE ISLAND'S FIRST
AND ONLY 50,000 WATT RADIO STATION**

NOW!
Your Best
Radio Buy
in Providence

WLKW—990 • 50,000 watts, Providence, R. I.

National Representative: Daren F. McGavren Co., Inc. • New England Representatives: Foster and Creed, Inc.

49th and Madison

Picayunely yours

I have just read lawyer St. Landau's letter to you about your man-handling of BAND-AID. Recognizing the danger of being equally punctilious, I still want to remark that BAND-AID is not an adjective.

It is a trade name composed of two nouns from the public domain of the English tongue. It remains two nouns or, if you prefer, a composite noun. As a registered trademark BAND-AID is properly capitalized or put in quotation marks. The latter, however, should not embrace the generic product. "Band-Aid plastic tape" is improper. I expect that what the counselor had in mind was that BAND-AID should not be used in the possessive which is true of all artificial trade names.

Incidentally, the E.I. Dupont de Nemours Company has published an excellent little tract on the care and use of trade names which Mr. St. Landau might care to add to his library.

John W. Power
Len Woolf Co. (Adv. Agency)
Los Angeles, Calif.

NBC stands alone

I noticed in your 28 August issue of "SPONSOR" (page 9) you show NBC grossing \$1,096,000 between July 20 and August 18.

We report Net Sales figures only, and as far as I know, are the only Radio Network to do so.

William K. McDaniel
exec. v.p.
in charge of radio networks
NBC
N.Y.C.

Hear, hear

Hear-Hear; I agree completely with your editorial, "No Stampede, No Trend."

Our representation through Adam
(Please turn to page 25)

TOP SPOT

...that's the position of San Francisco's KTVU among the Nation's independent television stations. Three out of eight recent ARB surveys show KTVU in the top spot among major market independent television stations in share of nighttime audience.* This leadership has been accomplished in just a little over three years on the air. Call H-R Television for the complete story of KTVU and for top spot availabilities.

The Nation's LEADING
Independent TV Station



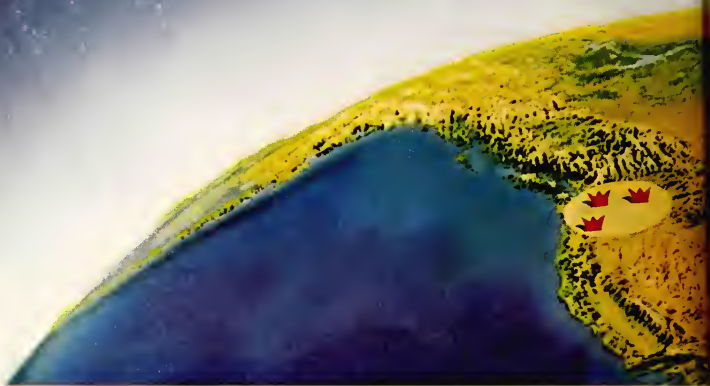
SAN FRANCISCO • OAKLAND

*'6 PM Midnight, Sept '60, March '61 and May '61 ARB



Transamerica Tower, atop Telegraph Hill, a San Francisco landmark. Photo by Moulin Studio.

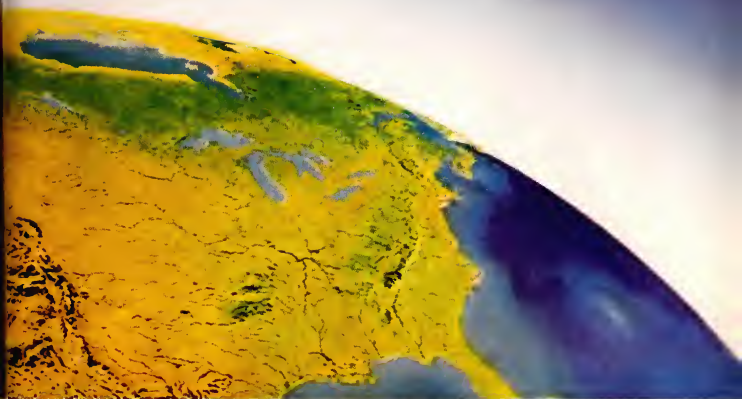
“What a beautiful view



Thank you, Commander Shepard and Captain Grissom. 🍷🍷🍷 Not for the quote, of course—just for the idea. 🍷🍷🍷 Seems we have a problem of pinpointing the location of the Crown Stations for some of our advertising friends in New York, Boston, Philadelphia, Cleveland, Detroit, Chicago, etc. 🍷🍷🍷 So just for the record: 🍷🍷🍷 We operate the three most enterprising broadcast operations in Portland, Seattle, and Spokane (TV, AM, and FM). Together, we cover 75% of your customers in the Pacific Northwest. 🍷🍷🍷 There is one further item that needs clarifica-

tion. 🍷🍷🍷 Strange as it seems, there are still a few time buyers around who continue to think of the Pacific Northwest as the end of the line. Indians, loggers, dance-hall girls, bewhiskered prospectors and all that stuff. Sort of an authentic Gaslight Club. 🍷🍷🍷 We wish to correct that impression. Most of the Indians we know are now selling mutual funds, building 707 jets, or designing atomic reactors. The sons and daughters of the loggers and the dance-hall girls are either erecting new apartment houses or speculating in soy bean futures. And honestly,

of the Crown Corner!"



we haven't seen a man with a beard since the last time we visited San Francisco.

☞☞☞ The truth is the Pacific Northwest is jumping. We're even jumping ahead of New York with an internationally recognized Fair—the Seattle World's Fair—starting next spring. We have 4,000,000 people making more money than ever before. We've become the second largest and second richest market in the West. Second only to California, of course, and they're second to nobody (as you may have heard). ☞☞☞ One last word. Our major claim to fame is not that we blanket

the big population centers of the Pacific Northwest. Our major claim is that we serve them. ☞☞☞ Know a more beautiful way to sell?

THE CROWN STATIONS

KING, AM, FM, TV, Seattle
KGW, AM, TV, Portland
KREM, AM, FM, TV, Spokane

Network	Half-hour firsts and seconds*	Half-hour thirds*
ABC-TV	45	6
Net Y	35	16
Net Z	22	29

*Source: Nielsen 24 Market TV Report, Average Audience, week ending Sept. 10, 1961. All commercial time periods, Mon. thru Sat., 7:30-11 PM; Sun., 6:30-11 PM.

(or how to have yourself a good time on network television)

Take another look at the numbers. Out of 51 half-hour nighttime periods rated in this latest Nielsen*, ABC-TV was first or second 45 times. *Third only 6 times!* The percentages, you have to say, are very much with you when you go with ABC-TV.

Contributing to this happy state of

affairs are 6 ABC shows in the top 10: *My Three Sons*, *77 Sunset Strip*, *The Untouchables*, *The Real McCoys*, *The Flintstones*, *Hawaiian Eye*.

No question about it. You can sure have a good time on

ABC Television

SPONSOR-SCOPE

25 SEPTEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Leave it to Bates swoop down on an unusual opportunity and cash on it fast: the reference is to the agency's ability to pick up eight markets in CBS TV's Checkmate for Standard Brands on a spot basis.

What happened was this: Bates had ordered from the network these eight markets along with a host of others for Mobiloil as part of a \$1.6-million minute participation buy, but the order for the eight was redrawn. Bates then realized that it could use those open spots for Standard Brands and so with the approval of CBS TV it bought them via the eight stations' respective reps.

The procedure, considering all the circumstances, is without precedent.

Explained the network to SPONSOR-SCOPE: the eight stations had confirmed the order for Mobiloil in good faith and this good faith was being reciprocated by allowing them to sell the vacant minutes on a spot basis. (They're subject to recapture for a network sale, of course.)

The fall buying of national spot tv has apparently reached the ebb-tide stage: the orders and calls for availabilities the past week were relatively light in New York and almost a blank out of Chicago.

The grist in New York included El Producto (Compton); Crisco Oil (Compton), day and night minutes; Lever's Silver Dust Blue (SSC&B), day and fringe night minutes, 5-7 a week, five weeks; Gillette (Maxon), chainbreaks, minutes, two weeks, 1 October start; P&G's Puff paper line (DFS), day minutes, three a week; Post oat flakes (B&B), nine a week, two six-week flights, prime 20's, IDs, minutes in kid show adjacencies; Jergens Lotion (C&W), night minutes in two flights, first 3 November.

If you're a tv station or rep, you've got good cause for complaint about the way some agencies have statistically gone about their fall buying.

The specific peeve: using summer books as a decision base in picking out the preferred availabilities.

Ask the sellers: why don't these agencies use the spring books, when spring and fall viewing habits make a much closer match?

The sellers call it a case of wrong-yardstickitis.

American Motors (Geyer, MM&B), like Dodge, is putting its air media all into spot tv for 1962 line introductory hoopla.

The plan calls for a concentration of spots Wednesday, Thursday and Fridays for four weeks, starting 11 October, in the top 50 markets.

Every so often a newcomer series is so strategically spotted on a tv network's schedule as to result in a drastic realignment of rating dominance for the entire evening.

There's quite a bit of feeling on Madison Avenue that NBC TV may do this very thing by the placement of its Saturday Night at the Movies at 9 p.m. From a rating point of view it'll probably be the most watched span of the week as far as agency tv gentry are concerned.

It may not signify a trend but many in the trade couldn't but notice that the commercials on the initial DuPont Show of the week (17) were somewhat out of character with those that graced the DuPont Show of the Month.

The new set of commercials are strictly hard sell, with nary a gesture toward corporate image pitching. What could have lots to do with the difference is that the latest investment comes to around \$6.7 million and a joint operation of a multiplicity of divisions—small and large, whereas the Show of the Month cost less than \$3 million.

Incidentally, a good chunk of that \$6 million came out of print.

Gallo Wine (BBDO) pulled a sudden switch on its plans and that spot radio campaign which it had in the works has gone down the drain.

After BBDO New York had got the schedules set up and confirmed, word came through from Gallo on the westcoast to forget everything.

It would have started in early October in 70-80 markets and run for 10-12 weeks.

The automobiles collectively will have about 8.5 billion home impressions of their commercials riding on the tv networks the final quarter of 1961.

In terms of total commercial minutes, 564, and expenditures for the quarter (SPONSOR-SCOPE's estimate is \$16-17 million) it's quite behind last year, what with Plymouth and Dodge missing and Pontiac down to 13 minutes.

Nevertheless, that 8.5 billion represents a concentration of sales pressure that far surpasses the sum-up of impressions delivered by all other media.

The following breakdown, as calculated by SPONSOR-SCOPE, of commercial minutes and home impressions covers regular network programing, sports and specials:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL MINS.	HOME IMPRESSIONS
Buick	0	0	23	23	220,000,000
Chevrolet	39	39	78	156	4,300,000,000
Chrysler Corp.	0	0	24	24	120,000,000
Ford Division	0	51	95	146	2,100,000,000
Lincoln-Mercury	0	0	131	131	1,100,000,000
Oldsmobile	0	39	0	39	400,000,000
Pontiac	13	0	0	13	130,000,000
Studebaker	0	19	0	19	200,000,000
Willys	13	0	0	13	130,000,000
Total	65	148	351	564	8,700,000,000

Note: Base of home impressions are past or estimated average homes viewing of sponsored programs.

There's a school among agency tv executives who believe that the tv networks will have to develop a new sales pattern to protect the early fall buyer against the price cuts for nighttime fare which are obtainable on the eve of the new season.

These agency people recognize that this bargaincountering of leftover inventory poses quite a problem for the networks, but they still contend that the networks must devise a radically different pricing approach in order to bring stability to the business.

One agency that has been quiet on the subject of such pricing differentials is J. Walter Thompson. (See 21 August SPONSOR-SCOPE.)

A way out of the dilemma that's been discussed at one network: cutting back next season's inventory. But a move in that direction is not likely, because it has the accord of the competition.

The debuts of the brand new nighttime network tv series are being given more and more October dates with each season.

There'll be 11 such the week of 1 October and 4 the week of 9 October, as compared to 12 for the week of 24 September.

The item of no small influence: the fact that a number of the top markets don't evacuate daylight savings until some time in October.

Even though you can't say that summer replacements are getting better all the time, two original series (Kraft Mystery Theatre and Holiday Lodge) gave a pretty good rating account of themselves.

Also worthy of note: repeats of Playhouse 90 were not far behind.

Here's a rating comparison of summer replacements vs. winter shows, as collated by Nielsen for SPONSOR-SCOPE:

REPLACEMENT	WINTER SHOW	1ST JULY	1ST MARCH	JULY % AS OF MARCH
Kraft Mystery Theatre	Perry Como	22.1	27.5	80.4%
Sunday Mystery Hour	Chevy Chase	15.5	22.2	69.8%
Holiday Lodge	Jack Benny	22.2	29.5	75.3%
Great Ghost Stories	Ford Show	15.7	26.2	59.9%
Whispering Smith	Acapulco	12.8	16.4	78.0%
It Could Be You	Peter Loves Mary	13.9	11.2	124.1%
Silents Please	Ernie Kovacs	9.1	6.5	140.0%
Five Star Jubilee	Westinghouse PH	7.1	14.4	49.3%
Playhouse 90	Red Skelton	21.2	27.8	76.3%
Playhouse 90	Garry Moore	21.2	30.8	68.8%

With the 1961-62 network tv season yet to begin, both P&G and General Foods are busy out in Hollywood working with producers on product for the following season's use.

Behind this long-range activity are two objectives: (1) beating the high casualty rate by devoting ample time and effort to the nurturing of an opus; (2) getting in there ahead of the networks.

P&G, incidentally, is financing one of the embryos in which it's interested.

A just-exposed CBS TV study among 2,800 supermarket managers makes a couple strong points in favor of tv.

The questions were confined to housewife appeal and hence the media the managers were asked to choose from were daytime tv, newspapers, women's service magazines, Sunday supplements and billboards.

Question #1: What medium do you think helps a national manufacturer sell his grocery brands most? Answer: tv, 68%; newspapers, 22%; women's magazines, 4%; radio, 4%; supplements, 1%; billboards, 1%.

Question #2: If you were a manufacturer and had a million to spend on advertising, how would you allocate it among these six media. Answer: tv, 44%; newspapers, 24%; radio, 14%; magazines, 10%; supplements, 5%; billboards, 3%.

Title of the research project: America's Biggest Sales Check.

Don't be surprised if NBC TV adopts the minute rotation plan for some of its afternoon fare come January.

The concept is being given more and more serious thought at that network and the timing, some agency media people think, will largely depend on how the sold situation shapes up in midfall.

CBS TV went minute rotation for its morning schedule and a couple afternoon strips several months ago, while ABC TV has had this system in effect from way back.

Prime nighttime spots may be getting tight, but, if you as an advertiser are contemplating the use of daytime minutes on a selective basis this fall, don't worry about availabilities in key markets: they're plenty of them.

There's also a wide selection of daytime chain-breaks.

The information derives from a crosscheck by SPONSOR-SCOPE last week of upper-rung tv rep firms.

The battle of the hair tints is taking on a lot of steam: for instance, Clairol, recently bought by Bristol-Myers, will be spending \$600,000 via FC&B for a couple nighttime documentaries this season on NBC TV.

Topics: the Story of a Debutante and the Vanishing 400.

Revlon, Alberto-Culver, Max Factor, Helena Rubinstein, Toni are all in the hair tint field, and even P&G is evincing an interest.

A developing target for the product: men via the barbershop. One of the merchandising approaches: tint those grey locks and you won't look so old to the boss. They'll probably lay off the other angle because the wives won't like.

That \$275,000 being asked by KTTV, L.A., via Blair special projects, for the International Beauty Congress package is for the whole thing.

The event will be aired over 12 broadcast days and consume 16½ hours.

Look for ABC TV to move into another product category now that it's on the tailend of exposing to agencies its study relating cigarette sale levels to the differences of the hardcore audience of each network.

The key point made by the cigarette presentation, which will be seen by Chicago agencies next week: cigarette sales are highest among homes with large families and younger heads of family, and this is what ABC TV delivers most among the three networks.

For those that like to have some sort of a cost-per-thousand comparison by nighttime network to contemplate, here's an updated average commercial minute chart, based on January-February reports:

YEAR	ABC TV	CBS TV	NBC TV
1957	\$3.82	\$2.65	\$3.52
1958	2.86	2.97	3.27
1959	2.66	2.93	3.43
1960	2.78	3.17	4.17
1961	3.39	3.67	4.12

Note these CPMs don't reflect ratecard changes, added summer discounts and off-ratecard buys; they're based strictly on gross time-and-talent costs.

The Ford Division's management has a theory you might say all its own on the relationship of new car buying to the time of brand decision.

The preconception, in essence: a man may not buy his car until March but his choice was basically influenced by what he saw or heard about the new line back in the introductory period.

And that's why Ford, even though there are hardly any sales peak or valleys for new cars, elected to spend 50% of its ad budget during that introductory period.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.

A Word* About the Duluth-Superior Market

*or the Superior-Duluth Market, as the Case May Be, and It Is;
or WMT's First Cousin Sounds Off.***

AS THE WESTERMOST TERMINUS of the Great Lakes—St. Lawrence Seaway shipping route, Duluth-Superior is a major international market and port now in the midst of prosperous activity expected (even by non-WBEC'ers) to continue. This is hardly calculated to cause dancing in the streets of Manhattan, Chicago, and other hip megalopolises but it thrills us to the depths of our southernmost terminus. We figure a little of the thrill may rub off on time buyers.

One *Sieur* Duluth built a trading post hereabouts in 1678; people came to enjoy pelt pelf, scenery and skiing; before you knew it they were listening to WBEC. Meanwhile iron ore from the Mesabi flowed east, coal flowed west; grain flowed in all directions; the military built; flour mills bloomed, drydocks, paper mills and timber grew. We looked up one day and there was a \$52 million weekly industrial payroll, which is nicer to meet coming than going.

We never did understand how they count these things, but there are 294 wholesale establishments hereabouts doing more than \$312 million worth of business a year. The farm market is responsible for another \$9½ million. When it gets down to big numbers, though, we shine in the grain dept. During the Seaway's first season over 86 million tons of grain were exported.

We're the second market in Minnesota (those other Twins top us). Cross the river and we're the second market in Wisconsin (Milwaukee, you know). Makes us kind of proud; second in two different states. Not many metro markets can make that claim, especially on Lake Superior.

No advt. of this type would be complete without a few ratings pratings. We have the largest share

of audience (Pulse, Nov. '60) weekday mornings, weekday afternoons, weekday average, and Sunday afternoon. Weekday evenings? Tied for first.

We became WMT's cousin recently, thanks to the exchange of some stuff you put on the tambourine, and the approval of the FCC. As far as we know it hasn't had any bad effects, and we think it looks nice in our sig.

WBEC

Duluth-Superior

Represented by The Katz Agency, Inc.

560 kc 5,000 watts

Affiliated with WMT AM & TV, Cedar Rapids—
Waterloo; K-WMT, Ft. Dodge



*168, excluding sig.

**It sounds real on in the Duluth-Superior market, or the Superior-Duluth market, as the case may be, and it is.



Your car, madame . . .



But where is the car?
Here we are floating . . .



Magic, you say? Yes!
Camera and film magic!

FILM does the unusual!

A writer is in deep thought . . .

"M-m-m—magic ride. How can we do that? A flying carpet? M-m-m—could be? But can't we do better?"

The writer drops back into deep thought. Suddenly . . .

"I've got it! Magic ride! Young couple—riding through the country. No car—just floating. Magic! That's what we want!"

Grand idea. But how to do it?

* * *

Film was the answer—film with all its versatility—its adaptability. Film with a special prism camera—plus time, patience, skill.

Result: a TV commercial to rave about—unusual in every way—beauty—impact—memory value.

But that's film for you! Film does the unusual—gives you the commercials you want—and when!

What's more, film, and film alone, gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Sonto Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**

Agents for the sale and distribution of
Eastman Professional Films for Motion
Pictures and Television, Fort Lee, N.J.,
Chicago, Ill., Hollywood, Calif.

ADVERTISER:

Chevrolet Motor Division

AGENCY:

Campbell-Ewald Co., Inc.

PRODUCER:

**Rene Oulmann—
Arco Film Productions, Inc.**

49TH AND MADISON

(Continued from page 14)

Young, Young TV and Spot Time Sales is superb.

A media salesman must be allowed reasonable time to present his story. With more and more salesmen calling on the agencies every day, a *complete* station story cannot be heard.

Let's have a stampede, only with good professional media salesmen. Let's have a stampede to develop more business, throughout better station presentations.

Charles P. Le Mieux, Jr.
Communications Industries
Corp.
N.Y.C.

Not too traumatic, we hope

Thank you very much for the article in the 4 September issue of SPONSOR which puts the record straight on Shell and television.

I think it is a fine article and well done. There is one error or any consequence and maybe it is a traumatic error. The caption identifies Gene Littler in the picture but actually the man is C. F. Martineau, Advertising Manager of Shell.

Thanks again for the article and setting the record straight.

Victor Armstrong
senior v.p.
K&E
N.Y.C.

Always happy to—

Congratulations to you on the excellent public service message which you ran in "TV Basics" which we just received here in the agency. The message entitled "A Total Commitment Designed to Enslave a Total World" is something many more people should know about. Accordingly, I am writing to ask if it would be possible for you to consider donating 3,000 reprints of that double-page spread to the Greater Miami Council of Churches.

You see, we are embarking on a project to start study programs on Communism and what Americans

and Christians can do about it, in some 150 churches starting in October. We are building a kit to be used as part of a series of nine weekly meetings in which the matter is explored in depth.

Having reprints of this message would be a powerful edition to our kit. Because of a virtually non-existent budget, I am sure you can understand my appeal to you to make these reprints available at no cost. I assure you that it is a great service that would be rendered.

David Hume
president
Greater Miami Council of
Churches
Miami, Florida

Everyone, but everyone reads us

Thank you for placing the picture and stories on my appointment. Now the whole trade knows . . . because they all read SPONSOR.

Peter M. Affe
station mgr.
WNBC-TV
N. Y.

Sorry—but it does add up

I have been catching up on my reading of SPONSOR Magazine which have stocked up during a "between semesters" vacation. An item in the 28 August issue has me slightly puzzled. In the Wrap-Up section, I noticed a lovely young lady selected as Miss Washington in a contest sponsored by WWDC. The caption informed me that she was judged "50% on talent, 25% on face and figure." Here at the University of Texas things have got to add up to 100%. Could it be that the missing 25% was "cooperation"? Other than mathematical omissions, I find SPONSOR most enjoyable, informative, and useful in our radio-television classes. Especially are the "Basics" editions fountains of information.

Alan Scott
associate professor
University of Texas

● Sorry to differ but it does add up to 100%—50% talent, 25% face, 25% figure—we ran out of room for the clarifying word "such."



Fascinating figures

Some of Florida's most fascinating figures are one-sided . . .

such as the 65 counties in Northeast Florida and

South Georgia covered by WJXT vs only 39 for the other station

. . . such as the top 35 shows in homes delivered according

to Nielsen *all* appearing on WJXT. No matter what figures

interest you, WJXT *consistently* offers a one-sided picture with

thundering leads in this booming, bustling regional market!



JACKSONVILLE, FLORIDA

Represented by TvAR

**POST-NEWSWEEK
STATIONS** A DIVISION OF
THE WASHINGTON POST COMPANY

why paint just the town?



Compare
these SE
Markets!

*the Charlotte TV MARKET is First in the Southeast with 651,300 Homes**

The way some people talk about covering city populations, you'd think the folks in the counties don't count.

The Charlotte City population is a fair two-hundred thousand *but* the Charlotte TV Market population is a walloping first-place 651,300 homes!

We'll add modestly that the WBTV bucket covers 55.3% more TV Homes than Charlotte Station "B." **

CHARLOTTE
651,300

Miami
569,300

Atlanta
549,800


Louisville
423,800

New
Orleans
379,400

Richmond
268,800

WBTV

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

* Television Magazine—1961

** ARB 1960 Coverage Study—
Average Daily Total Homes Delivered



MORE THAN 30 new shows will be seen on tv nets. Top row (l to r), 'The Defenders' (CBS TV), 'Bus Stop' (ABC TV), 'Mrs. G. Goes to College' (CBS TV). Bottom row (l to r), 'Dr. Kildare' (NBC TV), 'Car 54, Where Are You?' (NBC TV), 'Alcoa Premiere' (ABC TV), 'Ichabod' (CBS TV), 'Walt Disney's Wonderful World of Color' (NBC TV) with Disney as producer and host of the full-hour program

Tv's first cycle is near SRO

Webs boast virtual sell out with fewer westerns, more situation comedies, more interest in informational programs, plenty of 'spots'

It's a virtual sell-out for the three highly competitive networks as the fall season gets under way.

More than 95% of the time has been sold and network sales chieftains told a SPONSOR editor last week that the few remaining snippets would be disposed of shortly.

An examination of the final nighttime fall schedules of ABC TV, NBC TV and CBS TV, with

particular emphasis on the October-December period, (see latest chart, and list of specials) reveals some vitamin-packed developments:

- A decrease in the number of westerns and an increase in the number of situation comedies.
- An increase in the number of informational programs with more sponsor backing of these, and other public service features.

• Evidence that the networks are seeking positive answers to FCC Chairman Minow's squawks to the broadcasters.

• Less full-time sponsorship and an overwhelming battery of minute participations in prime time programs.

The notion that the 1961-'62 season on the video airplanes is a pallid one should be quickly dispelled by an examination of the fall and win-

ter program structure of the three webs. It promises to be exciting, bitterly competitive and, from the sales point of view, a rousing success, according to leaders in the industry. In fact, the webs will rack up the biggest sales record in their history.

Program sponsorship styles in the orbital flight age are as wide and varied as penny candy. Some 50 programs will carry three or more spon-

sors. More than 30 programs will have alternate week sponsorship. As SPONSOR-SCOPE noted recently, only 19 shows will have a single corporate sponsorship, as against 25 last fall. P&G is backing four such programs in the new season. General Foods is picking up the tab for three programs. Minute-buyers are latching on to such prime time attractions as *Bus Stop*, *Hawaiian Eye* and *Ben*

	SUNDAY			MONDAY			TUESDAY			WED
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
7:30	Follow the Sun \$90,000 Kaiser L & M	Dennis the Menace \$37,000 Kellogg Best Foods	Walt Disney's Wonderful World of Color \$98,000 RCA Eastman-Kodak	Cheyenne Show \$93,000 Amer. Tob. Edw. Dalton Miles Mobil Oil P&G	To Tell the Truth \$21,000 Amer. Home R. J. Reynolds	Station Time	Bugs Bunny \$37,500 Gen. Foods Key. Camera Mars	Marshal Dillon Local Sale	Laramie \$88,000 R. J. Reynolds PPG Bulova Un. Carbide Block Drug A. C. Spark Plug Ludens	Steve Allen \$90,000 Brillo Brunswick Calgon Con. Cigar Maybelline Mattel Maytag Luden Pepsi-Cola Sundara Timex
8:00		Ed Sullivan Show \$126,500 Colgate P. Lorillard Revlon	Car 54 Where Are You \$46,000 P&G		Pete and Gladys \$39,000 Carnation Polaroid	National Velvet \$39,000 Gen. Mills Bulova Beechnut	Bachelor Father \$47,000 Amer. Tob. Armour	Dick Van Dyke Show \$60,000 P&G		
8:30	Lawman \$54,000 R. J. Reynolds Whitehall			Rifleman \$55,000 P&G	Window On Main St. \$59,000 Scott Paper Toni	Price Is Right \$22,500 P. Lorillard Amer. Home	Calvin and the Colonel \$39,000 Philip Morris Colgate	Dobbie Gillis \$39,000 \$39,000 Lever Whitehall	Alfred Hitchcock Presents \$55,000 Lincoln Mercury	Top Cat \$38,000 Bristol-Myers Kellogg
9:00	Bus Stop \$90,000 A-Culver Brillo Brown & Wmson Mobil Oil Singer	GE Theatre \$57,000 General Electric	Bonanza \$88,000 Chevrolet	Surside Six \$98,000 Armour Brillo Brown & Wmson Pontiac Speidel Un. Carbide Noxzema	Danny Thomas Show \$48,500 Gen. Foods	87th Precinct \$83,000 Sunbeam L & M Int. Latex Helen Curtis Warn-L'bert	New Breed \$102,000 Brown & Wmson Edw. Dalton Miles Mobil Oil Scott	Ichabod & Me \$42,000 Quaker Oats	Dick Powell Show \$98,000 R. J. Reynolds Bulova Pillsbury Amer. Tob. Max Factor Hertz	Hawaiian Eye \$93,000 A. Culver Am. Chiclé Carter P. Lorillard Noxzema Whitehall
9:30		Jack Benny Program \$89,500 State Farm Mutual Lever			Andy Griffith Show \$47,500 Gen. Foods			Red Skelton Show \$58,000 S. C. Johnson Corn Prod.		
10:00	Adv. in Paradise \$99,000 Armour Block Drug Brunswick Gen. Cigar Key. Camera Miles Mobil Oil Polaroid Un. Carbide	Candid Camera \$39,000 Bristol Myers Lever	DuPont Show of the week \$75,000 DuPont	Ben Casey \$94,200 Am. Chiclé Brillo, Wynn Brist-Myers Block Drug Con. Cigar Dow Chem. Singer 3M, W.L. Mobil Oil Noxzema Polaroid	Hennessey \$42,000 Gen. Foods P. Lorillard	Thriller \$85,000 Amer. Tob. Ster. Drug Colgate Pillsbury Corning Int. Latex Un. Carbide Block Drug Max Factor	Alcoa Premiere \$90,000 Aluminum Co. of America	Gary Moore Show \$120,000 S. C. Johnson R. J. Reynolds Olds	Cains 100 \$84,000 P. Lorillard Sunbeam Int. Latex Block Drug	Naked City \$96,000 Am. Chiclé Beecham Brillo Bristol-Myers Brown & Wmson Haggar Ludens Speidel
10:30		What's My Line \$36,000 All-State Kellogg			I've Got A Secret \$27,000 Polaroid Gen. Foods Hertz, Shult, M&J					

Casey on ABC TV; *Frontier Circus* and *Rancho* on CBS TV and *Cain's Hundred*, *Dr. Kildare* and *Saturday Night* at the Movies on NBC TV.

New records will be established in production costs of fall programing. It's estimated that a new high of more than \$7 million weekly will be lavished on regularly presented programs, approximately \$500,000 more than last year.

More than 30 new shows, like dewy-eyed brides, will ankle down the video lanes, 12 less than last season. ABC TV will usher in 11 new programs. CBS TV will present 10 new shows, and NBC TV, flying in the face of superstition, unveils 13 new offerings.

The score card for returning programs is as follows: ABC TV, 21; CBS TV, 23; NBC TV, 16.

The boom in network specials for the 1961-'62 season is reminiscent of Florida real estate in the 20's. The three webs will be up to their clavicles in entertainment and informational specials, particularly the latter. It is estimated there will be more than 110 sponsored specials and the prediction is that it may even go to 200 before the season ends. The three webs presented 153 specials last season. Only

NESDAY

CBS NBC

Alvin Show \$43,000 Gen. Foods	Wagon Train \$94,000 R. J. Reynolds Nat. Biscuit Ford
Father Knows Best \$34,000 Scott M. Omaha P. Lorillard	
Checkmate \$88,000 Colgate L & M Menly & James Esquire Mobil Oil Schulton	Joey Bishop Show \$48,000 Amer. Tob. P&G
Mrs. G. Goes To College \$48,000 Gen. Foods	Perry Como's Music Hall \$125,000 Kraft
Armstrong Circle Theatre \$80,000 alternates with U. S. Steel Hour \$80,000	Bob Newhart Show \$65,000 Sealtest Beechnut David Brinkley's Journal \$20,000 Doug. Fir Plywood PPG

THURSDAY

ABC CBS NBC

Oz-Harriet \$51,500 Derby, WL Brunswick Edw. Dalton Mobil, P. P.	Frontier Circus \$78,000 Vick DuPont	The Outlaws \$84,000 Un. Carbide Bulova B & W Pillsbury Colgate Block Drug
Donna Reed Show \$50,000 Campbell J&J		
The Real McCoy's \$45,000 P&G	Bob Cummings Show \$44,000 Kellogg B&W	Dr. Kildare \$87,000 Singer L & M Sterling Warn. L'bert Colgate
My Three Sons \$49,000 Chevrolet	The Invest- gators \$91,000 Vick Dow Chem.	Hazel \$43,000 Ford
Margie \$46,000 P&G		
The Untouch- ables \$98,000 Armour Beecham A. Culver Miles Whitehall J. B. Williams		Sing Along With Mitch \$70,000 R. J. Reynolds Ballantine Buick
	CBS Reports \$50,000	

FRIDAY

ABC CBS NBC

Straight- away \$28,000 Autolite Mobil Oil	Rawhide \$84,000 Bristol- Myers Drackett Nat. Biscuit Philip Morris Colgate Gen. Foods	Internat- ional Show Time \$140,000 7-Up Bulova Sandura Derby Foods Warn. L'bert
Hathaway's \$46,000 Mars Mobil Oil Polaroid Ralston		
The Flintstones \$48,500 Miles R. J. Reynolds	Route 66 \$85,000 Chevrolet Sterling Philip Morris	Robert Taylor's Detectives \$86,000 Colgate B & W Un. Carbide Latex, PPG Sunbeam Max Factor Warn. L'bert Block Drug Pillsbury
77 Sunset Strip \$102,000 Am. Chicle Beecham R. J. Reynolds Whitehall	Father of The Bride \$46,000 Gen. Mills Campbell	Bell Telephone Hour \$150,000 alternates with Oinah
The Corruptors \$94,000 A. Culver Brillo Edw. Dalton DuPont Lever P. Lorillard Speidel Un. Carbide	The Twilight Zone \$39,000 L & M	Shore Show \$160,000 S & H Stamps American Dairy
	Eyewitness To History \$25,000 American Cyanamid L & M	Frank McGee's Here & Now \$25,000 Gulf

SATURDAY

ABC CBS NBC

Roaring 20's \$93,000 Armour Edw. Dalton Gen. Cigar Peter Paul Mobil Oil	Perry Mason \$91,000 Colgate Drackett Philip Morris Sterling	Tales of Wells Fargo \$85,000 Am. Tob. Warn. L'bert Beechnut Lincoln- Mercury
Beaver \$45,000 Mars Polaroid Peter Paul Ralston	The Defenders \$102,000 Brown & Wmson Lever Kimb.Clark	Tall Man \$39,000 Am. Motors Reynolds Beechmint Norwich
Lawrence Welk Show \$45,000 Polaroid J. B. Williams Un. Carbide	Have Gun Will Travel \$41,000 Lever Whitehall	Sat. Movies \$200,000 Lanolin Plus Chemstrand Helen Curtis R. J. Reynolds Thos. Leeming Nozema Maybellene Block Drug Sunbeam Latex Bulova Beechmint
Fight of the Week \$45,000 Con. Cigar Gillette	Gunsake \$88,000 L & M Rem. Rand Johnson's Wax Gen. Foods	
Make That Spare \$15,000 B&W Brunswick		

95 entertainment specials were on the three webs in 1959-60. Scorecard for specials for the new season shapes up thusly: ABC TV with 20, not counting seven 30-minute Kovack programs for Dutch Masters; CBS TV with 24, and NBC TV with approximately 50 specials.

Advertisers who have bought NBC TV specials in the fourth quarter include Purex, Lincoln-Mercury, American Gas Association, Du Pont, Westinghouse, Hallmark, Remco, Lionel, Mohawk, Union Central Life Insurance, Bell System, Elgin, Procter & Gamble, Revlon, U. S. Steel, Minute Maid, S&H Green Stamps and American Dairy Association. Walter D.

Scott, executive vice president, NBC TV, pointed out recently that the network was combining "the most ambitious schedule of informational programing ever presented on network television with an array of top-budget, top-star entertainment specials."

Industry observers were inclined to the theory that the beefing up of informational specials during the last quarter of the year was largely the result of FCC Chairman Minow's warning to the broadcasters that "the old complacent, unbalanced, fare of Action-Adventure and Situation Comedies is simply not good enough" and that "it is not enough to cater to the

nation's whim—you must also serve the nation's needs."

Executives at ABC TV and CBS TV echoed the sentiments of Robert Sarnoff, chairman of the board, NBC who recently chided newspaper critics because they had charged that the fall television schedule had been "locked in" far in advance and furthermore, the new season was doomed to lack-lustre and undistinguished fare. Said Sarnoff: "This 'locked in' cliché suggests that programmers and viewers alike are the unwilling prisoners of bleak old schedules that just happened to be around when it came time to make programs commitments. The 1961-62 program lineup, it has

Here is an updated schedule of fourth quarter's outstanding

ABC

DATE	ADVERTISER	TIME	PROGRAM
10/25	TIMEX	10-11	<i>Accent on Youth</i>
10/28	DUTCH MASTER CIGARS	8:30-9	<i>Ernie Kovacs Show</i>
11/21	WESTINGHOUSE	10-11	<i>An Old Fashioned Thanksgiving</i>
11/24	DUTCH MASTER CIGARS	8:30-9	<i>Ernie Kovacs Show</i>
11/30	TIMEX	10-11	<i>Accent on Broadway</i>
12/11	TIMEX; MOTOROLA	9-10	<i>Bing Crosby Show</i>
12/12	DUTCH MASTER CIGARS	10:30-11	<i>Ernie Kovacs Show</i>
12/23	WESTINGHOUSE	10-11	<i>Nutcracker Suite</i>

CBS

9/27	PONTIAC	9-10	<i>The Victor Borge Show</i>
9/27	MOTOROLA; SARA LEE	10-11	<i>Carnegie Hall Salutes Jack Benny</i>
10/24	WESTINGHOUSE	10-11	<i>Westinghouse drama</i>
11/3	CHEVROLET	8:30-9:30	<i>Chevrolet Special</i>
11/6	GENERAL MOTORS	9-10	<i>The Danny Kaye Show</i>
11/26	BRECK; MOTOROLA	9-11	<i>The Power and the Glory</i>
12/8	WESTINGHOUSE	10-11	<i>Westinghouse drama</i>
12/10	PROCTER & GAMBLE	6-8	<i>The Wizard of Oz</i>

NBC

9/29	BELL SYSTEM	9:30-10:30	<i>Bell Telephone Hour, "Opening Night"</i>
10/4	AMERICAN GAS ASSOCIATION	10-11	<i>Theater '62, "The Spiral Staircase"</i>
10/6	S&H STAMPS; AM. DAIRY ASSOC.	9:30-10:30	<i>The Dinah Shore Show</i>



NEW action-adventure shows, fewer westerns will be seen this season. (L to r) 'Frontier Circus' with John Derek, Richard Jaeckel has premiere on CBS TV 5 October. 'Follow the Sun' with Barry Coe and Gigi Perreau is on the ABC TV network every Sunday evening; 'Robert Taylor's Detectives,' another hour-long mystery series, premieres on NBC TV 29 September

been made to appear, is one we are all simply stuck with. The whole notion is naive, not to say cockeyed—and for more reasons than one . . . The fact is that the season ahead, as a result of conscientious planning over the long term, is an uncommonly promising one. I believe this is

true of television as a whole. . . . I think it's quite a schedule—not merely new but representing a degree of diversity, freshness and quality that we have never attained before."

Ad agency people, on the whole, approved of the fall programing line-ups. But in several instances, they

observed that choice quality programs would not be showing themselves until the 1962-63 season.

Among those who saw quality material in the upcoming fall was Lewis H. Titterton, senior vice president, Compton Advertising. He observed
(Please turn to page 48)

entertainment specials on the three television networks

NBC

DATE	ADVERTISER	TIME	PROGRAM
10/9	WESTINGHOUSE	10-11	<i>Sound of the Sixties</i>
10/13	BELL SYSTEM	9:30-10:30	<i>Bell Telephone Hour, "Salute to Autumn"</i>
10/19	PUREX	3-4	<i>Purex Special for Women</i>
10/20	HALLMARK	8:30-10:30	<i>Hallmark Hall of Fame, "Macbeth"</i>
10/27	BELL SYSTEM	9:30-10:30	<i>Bell Telephone Hour, "Trio"</i>
10/29	PUREX	7:30-8:30	<i>World of Bob Hope</i>
11/3	S&H STAMPS; AM. DAIRY ASSOC.	9:30-10:30	<i>Dinah Shore Show</i>
11/10	BELL SYSTEM	9:30-10:30	<i>Bell Telephone Hour</i>
11/16	PUREX	3-4	<i>Purex Special for Women</i>
11/19	AMERICAN GAS ASSOC.	10-11	<i>Theater '62, "Intermezzo"</i>
11/24	UNION CENTRAL LIFE	8:30-9	<i>Ulysses S. Grant</i>
11/24	BELL SYSTEM	9-10:30	<i>Threshold No. 1</i>
11/29	PROCTER & GAMBLE	7:30-8:30	<i>Hollywood: The Golden Years</i>
11/29	PUREX	10-11	<i>The World of Billy Graham</i>
11/30	HALLMARK	9:30-11	<i>Hallmark Hall of Fame, "Victoria Regina"</i>
12/1	S&H STAMPS; AM. DAIRY ASSOC.	9:30-10:30	<i>Dinah Shore Show</i>
12/8	BELL SYSTEM	9:30-10:30	<i>Bell Telephone Hour</i>
12/10	AMERICAN GAS ASSOC.	10-11	<i>Theater '62, "Notorious"</i>
12/13	REVLON	9-10	<i>Bob Hope</i>
12/20	U.S. STEEL	8:30-9	<i>The Coming of Christ</i>
12/22	BELL SYSTEM	9:30-10:30	<i>Bell Telephone Hour</i>
12/24		4-5	<i>NBC Opera, "Anahl"</i>
12/29	S&H STAMPS; AM. DAIRY ASSOC.	9:30-10:30	<i>Dinah Shore Show</i>

RADIO BUYING



DOUG HUMM

Timebuyer, Charles W. Hoyt

"The constant changes in programming has added to the problems in timebuying. A No. 1 station can fall in status only six months later."



JEAN L. SIMPSON

Timebuyer, Sind & Sullivan

"Today's more mobile society—ever on the move—is creating a greater plus for out-of-home listening."



ROBERT H. BOULANE

V.P., associate media director, FRC&H

"A timebuyer now considers the measurements which revolve around audience characteristics. The station's personality overshadows a few rating decimals."

✓ Vet radio timebuyers

Ten years ago, the radio timebuyer in pondering a buy, had only to check a station's rating score. Nowadays, it's not quite so simple. He—or she—wades, literally, knee-deep in documented evidence of the pulling power of the station's top personality.

This is just one phase of the many changes evident in a radio timebuyer's way of life. Seeded back in those early television days, it fruited gradually during the past decade. And from out of it developed a complete news regard for the medium—in buying and thinking.

For a keener insight into these changes — right from the horse's mouth, so to speak — SPONSOR talked with experienced people in the business. People who not only bought radio in those early tv days, but are enmeshed in the medium's modern-day doings.

The changes, according to these experts, are many. They deal largely with a going-away from the rating binges which raged at peak level some ten years ago. ("the answer to everything then!" say many) to a new feeling for a station's "character" and profound respect for the out-size stature of the air personality.

The major change in listening habits, triggered by the impact of television's invasion into radio's prime nighttime hours, is also food for thought for the timebuyers. Attention, nowadays, is focused on the development of local news shows and a more mobile society. Radio goes everywhere nowadays, creating a greater plus for out-of-home listening.

The station personality has also come a long way from the announcer who in former days merely "read" his message, to a person of great prominence. There are some who will tell you the station personality bears more weight in his community than the secretary of state and in some cases much better paid.

Time was, when one radio station

AND HOW IT HAS CHANGED

tell how changes in the medium over the past ten years has affected buying

in each locale was all things to all people. That also has changed with the disappearance of the "powerhouse" and the mushrooming of other stations. The rate in which radio stations have sprung up during the past ten years has bordered on the fantastic. In 1949, there were a total of 1,912 am stations on the air. This year, the total tallied up to 3,547, an increase of 86%.

The current trend in programing also makes it easier for the timebuyer to go after a selected audience. If a cultural audience is the target, there are fm stations in which listeners are showing ever increasing interest. If the buy centers around reaching the teen-age group, there are, certainly, an abundance of stations catering to the rock and roll set.

"There's no waste of media money," declares Bill Hoffman, BBDO's radio director. "On the other hand," says Hoffman, "it was easier to blanket an area with the old powerhouse station and before the advent of so many radio stations." The springing up of so many radio stations, has, according to the BBDO radio expert, resulted in a "fragmentized" listening audience. Formerly, he adds, a buy on one or two radio stations, in New York City, for example, would do the trick. Nowadays, it takes a heavier spot campaign, on more stations, to reach the market fragmentized by divided loyalty among some 30 odd stations in that same area.

Jean L. Simpson, Sind & Sullivan timebuyer, says, "the overwhelming impact of tv in the last decade, principally during evening hours, created a major change in listening habits." She cites the breaking away from the network concept in programing to a greater emphasis on music and news formats. "Early morning and early evening drive times," she says, "have become the prime segments."

Mrs. Simpson, who has been buying radio time for the past ten years, started her career at Anderson &

MARY DWYER

Timebuyer, Kenyon & Eckhardt

"During those earlier days before television, avails never arrived without rating points."



MAX TENDRICH

Exec. v.p. and media dir., Weiss & Geller

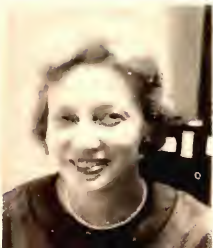
"Buyers are taking a closer look at the quality of a station and putting much less emphasis on rating points."



LUCY KERWIN

Timebuyer, Kenyon & Eckhardt

"Radio buying nowadays is not easier, nor more difficult although it is certainly different. There was always much more emphasis on ratings, especially for large accounts."



Cairns (now Chirug & Cairns). She moved on to Doyle Dane Bernbach, did some free-lance buying from 1958 to 1960 at DCSS, Hilton & Riggio, Al Paul Lefton & Grey. Early this year she came to Sind & Sullivan, where she has worked, among other accounts, on the Volvo account. She adds this thought for current-day radio, "since tv cannot afford to carry special interest, tailor-made shows because of costs and ever-present appeal to the mass audience, now is the time for radio to move in." She suggests "with good showmanship and mutual effort among local stations, why not aim at the dormant 75% of the people who don't have their sets on, rather than paying so much attention to scraping for a share of the 25% present tune-in figure?"

Robert H. Boulane, v.p. and associate media director, Fletcher Richards, Calkins & Holden, says that radio is, nowadays, a more mature medium. The personality of the station has overshadowed a few decimals in rating points. The measurements under consideration by a timebuyer now revolve, instead, around the audience characteristics.

Two of Kenyon & Eckhardt's long-time timebuyers, Lucy Kerwin and Mary Dwyer, recall the before-tv radio timebuying days when "avails always came accompanied by rating points." That was standard procedure, said Lucy Kerwin, K&E timebuyer of some 13 years. The pattern of buying has changed, said Mary Dwyer who has been buying radio and tv time for K&E for the past 16 years. "Time was," she said, "when we bought heavily throughout the day, especially adjacencies to soap operas."

Weiss & Geller's executive v.p. and media director, Max Tendrich, says "buyers are getting away from the rating binges, examining more closely the quality of a station. "Radio today," says Tendrich, "is a more important, much more valuable medium than it was ten years ago." He points out the value of the fast-breaking news programs on radio.

BBDO's Hope Martinez, winner of the Silver Nail Timebuyer of the Year Award of the Station Representatives

(Please turn to page 50)

AGENCY MEN GO FOR "MOONLIGHTING" BIT

- ▼ The serious shortage of creative people in the industry spurs agency men to teach adult night classes
- ▼ Strictly a "labor of love" for these men who give up personal time to this pursuit. There is need for more

Take any day in the week—Monday through Friday—in any ad agency, small, large or medium, when five p.m. rolls around, things begin to quiet down. Switchboards become mute and typewriters inarticulate. You might even go so far as to say—for an agency, anyway—there's a hint of relaxation in the air. That's the general picture.

To a handful of these ad men, however, that five o'clock chime means something altogether different. It means the hasty cramming of papers in a briefcase, feverish peeks at wristwatches, and a hurried—and untasted—gulp of a sandwich.

The reason for this accelerated pace: the men are on their way to school. Not to sit quietly at a desk

dozing to an instructor's drone, but to get up before a class of alert and inquisitive-minded adult, night-time students, and to teach the tricks of their trade.

Why, already plagued by the pressure of an ulcer-ridden business, do they do it? Obviously not for money. The pittance shelled out for this 16-week stint barely defrays the cost of that gulped supper. And certainly not for the glory of the spotlight. There are some who candidly admit to sieges of nervousness each and every time they confront the class, even after six or eight years of this type of exposure.

The reasons, then, according to the ad men-teachers themselves include these:



David L. Herzbrun, DDB copywriter, begins fifth year as copywriting instructor at N.Y.U. He cites critical shortage of able writers



William R. Duffy, senior art director in charge of tv and motion pictures, McCann-Erickson, has been teaching for past 11 years



SURROUNDED by students of his radio and television advertising course which covers the actual planning of a campaign, is Havis Medwick, business manager, radio/tv department, Erwin Wasey, Ruthrauff & Ryan. Medwick, this week, begins his sixth year of teaching this course at N.Y.U.

- The lack of qualified instructors to apply practical knowledge of the many facets to the ever-changing agency business in the instruction of radio-tv courses.

- The personal gratification which comes of helping to combat the serious shortage in the business of qualified creative people. (The 4A's not so long ago, reported that some 32,000 trained experts in agency radio and tv departments will be needed in a very few years).

- The valuable stimulation of mind, a by-product of the exposure to new and changing developments in the industry necessary to teaching an updated course.

Among the few (too few, according to reports) who sacrifice personal commitments and valuable time to the pursuit of spreading around a working knowledge of the business in the New York area, are Havis Med-

wick, business manager, tv and radio, Erwin Wasey, Ruthrauff & Ryan; David J. Herzbrun, copywriter, Doyle Dane Bernbach; and William R. Duffy, senior art director in charge of television and motion pictures, McCaun-Erickson.

This week, Havis Medwick begins his sixth year as instructor of a course at New York University entitled, Radio and Television Advertising: Planning the Campaign. To some 20 or 30 students, most of them young agency people trying to acquire a better insight into the business, some print media ad men hoping to switch over into broadcasting; the rest novices without experience who want to crack the business; Medwick teaches time buying for "spot" stations; time buying for network programs; analysis of various talent, program, and time contracts; interpretation of S.A.G., Aftra, and

A.F.M. codes; interpretation of the various radio/tv rating services, Nielsen, Pulse, etc. Actual case histories of successful campaigns are gone into during the final weeks of the sessions. As new developments arise in the business, i.e. the 40-second breaks, these are also included in the courses.

Medwick whose class night, unfortunately, falls on a Monday, one of the roughest working days, timewise, says the shortage of qualified teachers on these agency subjects, is appalling. Having started the NYU course he teaches, Medwick claims he can't give it up. There is no one else to take it over! Apparently he isn't overly concerned with this problem, for himself, that is. The teaching, over the years, says Medwick, has kept him on his toes and shaped his own knowledge of the business.

(Please turn to page 52)



MARRIED PRODUCTS' radio schedule gets going over by (l to r): Donald E. Hall, asst. regional mgr., Ralston Div., Ralston Purina; Fred Lowenfels, pres., Hotel Bar Foods; Eli Schonberger, pres., Pace Adv. Ry-Krisp crackers-Whipstix butter drive goes into full swing this week

BUTTER GETS RADIO SEND-OFF

Whipstix takes over fourth place in New York distribution in six months, grosses \$1.8 million in its first year, with nearly all ad money in spot radio

This week, Whipstix, a year-old product, enters the second phase of its spot radio push toward a sizeable slab of the New York butter market.

Produced by Hotel Bar Foods, Inc., this whipped butter reportedly reached a \$1.8 million gross during its first year, with 85% of the ad budget devoted to spot radio. After six months it registered the fourth highest distribution out of 17 butters in the market, according to a New York *Journal-American* commodity survey, and, following publication of those findings, Whipstix has added

considerably to that distribution.

The campaign that goes into full swing this week is a good bit larger than last year's kick-off, thanks to added starter Ry-Krisp crackers. This product marriage grew out of the natural compatibility of butter and crackers, plus presence of low calorie claims in both copy lines. The combined budgets make possible a nine-station, 13-week effort, which will encompass 81 minute announcements during its peak weeks.

There are a number of reasons behind radio's near-100% role in Whip-

stix' advertising program. For one thing, it's a unique product, i.e. the only whipped butter sold in bar form in the market, other whipped butters being packaged in paper cups. "Radio personalities, with their loyal audiences, can be a great help in promoting a new product, giving it what amounts to their personal endorsement," relates Eli Schonberger, president of Pace Advertising which has serviced the Hotel Bar Foods account for six years. By way of amplification, Schonberger spiritedly states, "When a top radio personality de-

WHIPSTIX AND RY-KRISP

livers your product message, regardless of your budget size, at that time you're as important as is General Motors or any large, national advertiser when that personality delivers its message. That 60-second period is the common denominator. In print, on the other hand, your small ad is dwarfed by the General Motors full page."

Among the other reasons for radio's prominence in the campaign, as told to SPONSOR by Pace radio/tv director Sid Kallner:

- **Timing**—Radio enables advertiser to reach the housewife during the morning, with frequency, before she goes shopping.

- **Flexibility**—As distribution spreads, can tag various chains, one per radio announcement, rather than list several retailers in one print ad; can readily change copy on short notice.

- **Despite small budget**, can achieve adequate coverage of the market, i.e., radio offers the best mileage per dollar.

Whipstix was introduced in September, 1960, with the initial radio campaign running from that time into the following spring. It consisted of shuffling 12 to 25 spots per week among six stations in such a way as to gain maximum reach within the limited budget. "It meant picking up here, dropping there, making our money move around the New York radio dial," Kallner explains. "We had to stay on each station long enough to maintain adequate continuity before we cut that station's schedule, or eliminated it entirely, in order to bring in other stations."

To add to the drive for distribution in the large chains, food broker B. Meier & Sons was enlisted in the cause. The virtually full distribution achieved in the area chains is attributed to co-ordination of Meier's sales efforts with the radio advertising program.

All of the Whipstix radio commercials were and will continue to be live, to take advantage of the station personalities' pulling power. Prior to the kick-off drive the personalities were invited to "butter parties" to introduce them to the new product and "pre-sell" them on it. While the



CASH IN ON THIS BIG JOINT PROFIT PROMOTION BUILDING SALES FOR YOU VIA SATURATION RADIO

EVERY MAJOR
NEW YORK
RADIO STATION

WCBS, WMGM
WNBC, WMCA
WOR, WINS
WNEW, WQXR
WABC

EVERY MAJOR
NEW YORK
RADIO STAR

KLAVAN & FINCH, THE MCCANNES, BOB LANDERS
THE FITZGERALDS, JACK STERLING, TED BROWN
BARRY GRAY, JERRY MARSHALL, MARTHA DEANE
JACK LACY, ART FORD, WILLIAM B. WILLIAMS
BILL CULLEN, HARRY HARRISON, LONNIE STAR
HERB OSCAR ANDERSON

PLUS

Circle 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

STOCK—SELL—FEATURE THESE SALESMATES

Trade gets wind of radio push for product duo

SPOT SPURT upcoming for Whipstix and Ry-Krisp is dramatized to grocers via this ad run in a trade publication and reprinted for insertion in shipments and mailings to them. Ad urges stockpiling of the two products about to get a nine-station, personality-studded radio boost

personalities are supplied with product fact sheets and the important copy points, advertiser and agency do not interfere with the on-air presentation. "We may miss out on a copy point or two when the personality handles it his way, but it's worth it because he is most effective when free to be himself," says Schonberger.

It was an old Ry-Krisp slogan. "Don't give up butter, spread it on Ry-Krisp," that prompted Schonberger to sound out the agency for the Ralston Purina product, Guild, Bascom & Bonfigli, on joining forces for a radio drive. This fit right in with the Whipstix copy point to the effect that because of the whipping process, a pat of Whipstix contains

up to one-third fewer calories than the same size pat of regular butter. S. I. Altman, Pace creative v.p., worked with Art Wechsler of GB&B in sealing the deal.

The resulting combination campaign, in which once again all announcements will be delivered live, brings in these New York stations and personalities: WABC (Herb Oscar Anderson); WCBS (Jack Sterling); WINS (Jack Lacy, Lonnie Star); WMCA (Barry Gray, Harry Harrison); WMGM (Jerry Marshall, Ted Brown); WNBC (Bill Cullen, Art Ford); WNEW (Klavan & Finch, Bob Landers, William B. Williams); WOR (The McCanns, The Fitzgeralds, Martha Deane), WQXR.

'CHALLENGE TO OUR CRITICS'

Michigan broadcasters hear SPONSOR's executive editor outline new plan to combat industry criticism

McMillin suggests use of Bates USP techniques in building public relations campaigns for radio and tv

(Note: This talk, titled "A Challenge to our Critics" was delivered by John E. McMillin, executive editor, SPONSOR, at the fall meeting of the Michigan Association of Broadcasters, 15 September, Hidden Valley, Mich.)

For the past two years the broadcasting industry has been the most bitterly, brutally, and blatantly criticized of all American institutions,

and I wish I could honestly tell you that the situation is going to get better.

Nothing would make me happier than to be able to report that Mr. Minow is mellowing—that the Commission is cooing like a turtle dove—that radio/tv columnists are sheathing their swords and throwing away their needles—that the eggheads are viewing us with soft-boiled affection—and that our newspaper and maga-

zine competitors now want to kiss, make up, and be friends.

But—let's not delude ourselves with such opium-scented pipe dreams.

There is every indication, based on the news from Washington and New York and on the announced plans of the Commission, the Congress, and the ever-hostile print media that attacks on radio and television will be stepped up, not lessened in the last quarter of 1961 and the first part of 1962.

Our critics have lost none of their bloodthirsty zeal. They have, if anything, been made bolder by the strange silence which has fallen over the industry since Mr. Minow's Wasteland speech last spring. And we must expect continual sniping, continual carping, and also continual

PAST PRESIDENTS of The Michigan Association of Broadcasters and their wives were at speakers table for Hidden Valley luncheon session. Shown [l-r], Mrs. T. F. Baughn, WPAG, Mrs. Don De Groot, WWJ, John E. McMillin, SPONSOR, Don De Groot, Mrs. Martin Giamo, WNEM-TV



dangerous pressure.

What I'd like to discuss briefly with you today is a new plan for facing and challenging this criticism, a new positive approach for the industry.

I think that most of us in broadcasting will agree that though our critics are often ignorant, prejudiced, and unfair we have done, on the whole, a pretty poor job of dealing with them.

Let's see if we can figure out why.

One theory, advanced by many outside the business, is that we have been relatively quiet because we have nothing to say. In other words, we stand guilty as charged. You and I know that this is just not true.

A second theory, which I've heard from some inside the industry, is that most broadcasters are a timid, cowardly lot, too scared to fight back, even to defend their own reputations. I reject that as a gross libel.

A third reason—and one in which there is more than a little truth—the industry has lacked positive leadership in dealing with criticism. We've hoped for a guy on a white horse—and he just hasn't appeared.

A fourth reason—and now we're getting closer to the heart of the problem—we've tended to regard this whole matter as one calling for purely defensive action. We've tried to answer attacks, not carry the fight to the enemy. In this, I think, we've underestimated our opponents. We've failed to realize that not only are they often motivated by fierce competitive pressures, but in many cases by social philosophies which are bitterly in conflict with our own. We're only going to beat them with direct, powerful challenges. As long as we're playing defense, we're going to sound defensive, and react defensively.

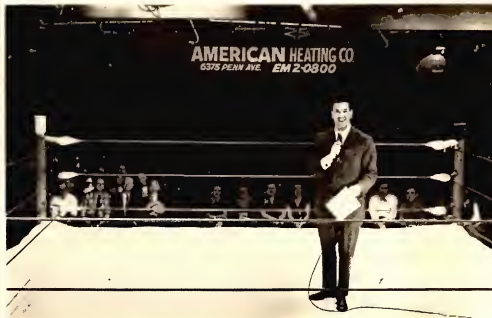
But now I want to suggest a fifth reason for our relative ineffectiveness to date—a reason which may surprise you.

I believe that our chief problem in promoting the good name of broadcasting has been that we have been trying to tell a story that is composed of too many little bits and pieces.

Let me illustrate what I mean.

Every week, across my desk at SPONSOR, come dozens of examples of

(Please turn to page 68)



STANDING in studio-built ring from which American Heating Co.'s weekly wrestling matches originate, is WIIC(TV) personality Mal Walters. The unique show has increased sales

IN-THE-STUDIO WRESTLING LURES IN-STORE TRAFFIC

The problem of inducing people to "come in and take a look at our products" can become a sticky one when the products involved include home renovation, complete heating installation, roofing and other high expense services.

The American Heating Co. of Pittsburgh built up its in-store traffic via a live wrestling show on WIIC (TV). The 90-minute weekly shows are produced at the station's studios, with the arena atmosphere simulated. WIIC (TV) put in 400 seats and for the past three years, "America's wrestling stars have been playing to a packed studio."

While the viewers and audience are brought to the show, the in-store traffic gets its boost through distribution of tickets. As American Heating's president Max Berger put it "the traffic into the stores to pick up the tickets has resulted in a tremendous increase and the old adage of 'bring in the traffic and the sales will be made' never was more true than in this particular case."

The in-studio wrestling show fea-

tures such names as Argentina Rocco, Johnny Valentine, Angelo Savoldi, and Skull Murphy as regulars. Pittsburgh baseball hall-of-famer Pie Traynor handles the commercials during the show.

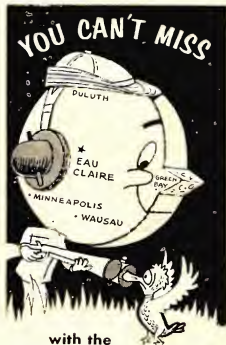
American Heating is no newcomer to television. Aside from the Saturday night wrestling show and a participation in a Sunday night movie, both on WIIC, the station has been advertising in other late night movies on WTAE-TV for some time.

"Although we also sponsor several late night movies in Pittsburgh," Berger said, "nothing works for us like the wrestling show. . . . Everyone talks about the matches the next day and for the rest of the week."

Also indicative of public reaction to the wrestling program was a recent outdoor program put on by a group of Pittsburgh wrestling promoters at Forbes Field in which regulars from the WIIC(TV) show were featured. Several years ago a similar show flopped miserably at the box office. This July 15,000 people showed up to see the WIIC wrestling stars. ▀

HAPPEN ...

SEE ANSWER ON
PAGE 46



Not only $\frac{3}{4}$ million people
but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

"Oh sure," says my friend from the Big Four Agency, "the networks still try to go through the motions of letting us see advance scripts and episodes. But they and we know it's just a formality."

What seems to have happened, of course, is that program control has passed into the hands of the networks. But has it?

Before you go lunging at that conclusion, consider this fact: today over 85% of all nighttime network programming is on film (that's exclusive of tv tape) and the bulk of the film is made in Hollywood.

Actually Hollywood producers are exerting far more influence over the content of tv programs than sponsors ever did. And this brings up an interesting question.

Which type of company do you think would be most likely to put on the air tv programs of high quality and real public interest and service—a Dupont or a Warner Brothers?

I'd unhesitatingly pick Dupont over Warners, just as I'd pick a Hallmark Cards over 20th Century Fox, or a U.S. Steel over MGM.

Those who damn tv sponsors ought to take a look at the record.

But the real danger in the present situation is not that it exalts Hollywood and debases sponsor influence.

The real danger in the "Magazine Concept" is the terrifying *additional* emphasis it places on mass audiences, ratings and costs per 1,000.

When you take away an advertiser's personal involvement—when a program can no longer reflect any degree of corporate pride or corporate public responsibility—then an advertiser must consider his tv investment in purely amoral and statistical terms.

And this, of course, has been happening more and more.

Today the buying of network tv has become largely a matter of getting the best placed spots at the lowest price in programs attracting the largest audiences.

Agencies and advertisers, deprived of their programming role, have no alternative but to exert constantly increasing pressure on the networks for raw figures, and statistical economies.

And though, as William S. Paley has pointed out, it is understandable for a network to want to run its own business, still this independence seems to have been purchased at the cost of many staunch friends who could have helped the networks in a drive for higher quality.

All in all, it is a most disturbing situation.

Obviously, you cannot reverse the trend by passing a law or a set of resolutions, or by sending out a policy directive.

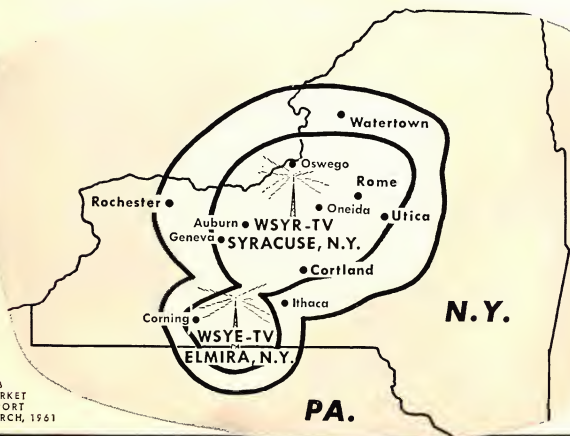
There are a good many practical, economic reasons why the "Magazine Concept" has come into being, and even why it appeals to advertisers. The astronomical cost of tv programs makes any plan for dividing expenses and sharing risks look most attractive.

But the networks, as never before, have been placed on a very hot seat. By making "Non-Influentials" of advertisers and agencies in matters of programing, they have focussed attention on their own leadership or lack of it. And they have created new pressures which they may find hard to resist.

How well can Messrs. Trevz, Aubrey, and Kintner meet the test?

THE LEADER* IN THE SYRACUSE MARKET!

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR!



*ARB
MARKET
REPORT
MARCH, 1961

WSYR • TV

NBC
Affiliate



SYRACUSE, N. Y.
Channel 3 • 100 K W
Plus WSYE-TV channel 18
ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

SPONSOR ASKS:

LOCALLY PRODUCED TV PROGRAMS— WHERE ARE THEY GOING?

Those replying to this week's question are:

- **Richard Carlton**, Television Affiliates Corporation, New York
- **Ralph Allrud**, Blair-TV, New York
- **William J. Kaland**, Westinghouse Broadcasting Co., New York
- **Harold P. See**, KRON-TV, San Francisco

Richard Carlton, executive vice president, Television Affiliates Corporation, New York

The exchange of tapes and films between stations has been a major factor in the growth of locally produced programs. TAC has built a new and vital industry organization entirely on the belief that there



Station exchange of tapes and films has resulted in better production values

are many locally produced television programs interesting and important enough to be seen outside the originating area.

I think that this has been amply demonstrated by the reasonable success of series such as *The Play of the Week*, *Great Music from Chicago*, *The Debbie Drake Show*, and a dozen others.

TAC does not rely on series alone. Instead, it seeks the one-shot, the special, the unusual single out of a continuing series. And, by providing a nation-wide network of subscribers utilizing this type of programming, TAC hurdles the economic barrier which has prevented widespread distribution in the past of single shows. The revenue to a producer can be substantial.

It was apparent from the start that the programs are there, and now they are coming to TAC from all over the country at the rate of better than one

per day. Not all are acceptable. Some are too local. Others are lacking production values, and frankly, some just aren't particularly interesting or exciting enough to warrant air time in another market.

Of course, the prime factor in the upsurge of interest in local shows is the use of tape. Film is still used by many stations to create depth, but it is tape which has made it possible for any station so equipped to become a legitimate producer in its own right.

Some of the most interesting reactions to TAC have come from producers and directors who see in this nationwide exchange center an opportunity to "audition" for the big brass—the key production centers—the networks. Thus, an important reason to excel results in excellence. Naturally, stations look to recoup investments, to show-case their good works, to improve television the way it should be improved, by doing it themselves.

I'd say that locally produced television programs are not only here to stay—they are going to be as good or better than most film or tape programs from outside sources. The future is bright.

Ralph Allrud, director of product development, Blair-TV, New York

Where is local programming going? These are my predictions:

No. 1: Local programming will make it possible for advertisers to again enjoy the marketing advantages of



A healthy situation; many have good ratings, and they offer local identification

full sponsorship, bringing with it the merchandising, promotion and identity that *used to be* part of network television but are largely impossible or unfeasible in today's "minute par-

ticipation networks," and will be almost forgotten in tomorrow's.

No. 2: Local programming will often obtain ratings comparable to big budget network's top 20, and has. Examples: *Century 21*, KING-TV, Seattle, 21.0; *Eyewitness* (local) WFIL-TV, Philadelphia, 30; *Battle-grounds*, WFLA-TV, Tampa, 20; *Veil of Shadows*, WBNS-TV, 24; *The Rose Parade*, KTTV, Los Angeles, 21, equaling three network stations combined.

But such ratings will not be necessary for local programming to achieve great successes for national advertisers.

No. 3: Advertisers will demand local programming sponsorships, especially of special events and public affairs types. These will permit them to identify their name with the local community, to associate their company with the interests, needs and problems of the local citizens who are always more concerned with local happenings and local personalities than with national events and people. Concentration and penetration will be the sales methods of this more competitive decade, rather than dispersion and diffusion.

No. 4: Successes resulting from this new use of television will de-emphasize the kind of cost-per-1,000 dependency which has reduced large segments of our industry to creative immobility. The good advertising men—the natural, instinctive salesmen among advertising men—who have been waiting in the wings for the statisticians and rating readers to burn themselves out, will reassert their fortunate strengths in the really competitive years ahead.

Call my bet on this trend in fall 1962. I'm fairly safe. I've seen the bottom card. Many smart advertising pioneers are already thinking this way, and acting.

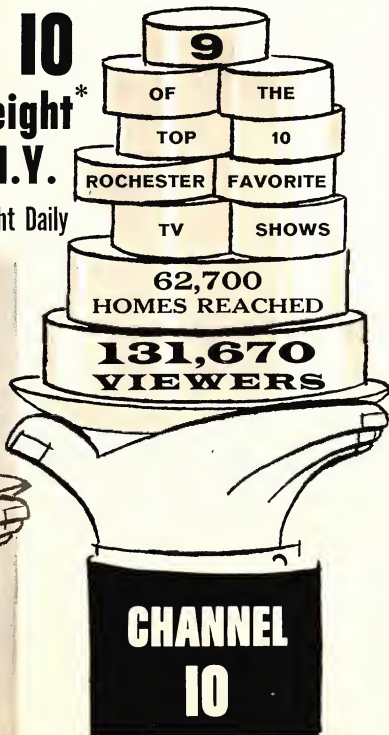
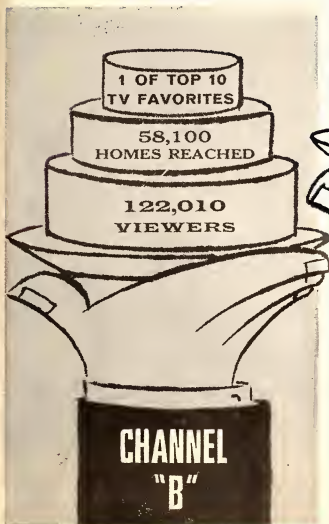
William J. Kaland, national program manager, Westinghouse Broadcasting Company, New York

(Please turn to page 48)

CHANNEL 10

Carries The Weight*
In Rochester, N.Y.

From 6:00 P.M. to Midnight Daily



*NIELSEN 4-WEEK SURVEY MAR. 6-APRIL 2, 1961

CHANNEL 10

BASIC CBS AFFILIATE ABC
ROCHESTER, N.Y.

REPLY TO QUESTION
ON PAGE 42

WBBF

... would still have
43% more listeners than
the next highest station

... 83% more than
the Number 3 station

... 3¼ times as many
as the Number 4 station

Pulse, Monroe County, March 1961

Mon.-Fri., 6 A.M.-Midnight

WTRF-TV

STORY BOARD



"WATCH,
man!"

WATCH It! Television is great years ago it cost 50¢ to see Roy Rogers at the movies and now you can stay home and see the same picture in color for only \$500

WATCHword Seven

WATCHful! Appears that the world is re-arranging everything but Venus DeMilo.

WATCH Wheeling

WATCH out! Quit complaining to the wife for wishing for things she doesn't have. What else is there to wish for?

WATCH wtrf-tv

WATCHdogs? Two female boxer dogs met and conversed. "My but you're looking good!" said Olga. "Thank you," replied Magda, "but I should, my plastic surgeon just gave me a few extra new wrinkles." (Thanks to Artist Christa Lipinski for translating the German version)

WATCH Seven

WATCH and wear! He arrived at the psychiatrist's office wearing a beret, smock and a heavy beard. Fascinated by his appearance the analyst smiled. "An artist, I see." The man shook his head. "No?" said the puzzled analyst. "But then why the beret, smock and beard?" "That," snapped the man, "is exactly what I'm here to find out."

WATCH Wheeling

WATCHcry! "You can't buy happiness but you can get joy for 37¢"

WATCH wtrf-tv

WATCHing seven in the Wheeling-Steubenville Industrial Ohio Valley is important to the folks spending 13½ billion dollars annually in 7,000 retail outlets here. Want to give them your message? Contact our rep, George P. Hollingsberg

CHANNEL
SEVEN

WB

WHEELING,
WEST VIRGINIA

National and regional buy.
in work now or recently completed

SPOT BUYS

TV BUYS

The Andrew Jergens Co., Cincinnati, has planned a promotion for its Jergen's Lotion. The present buy calls for a flight starting 3 November to continue through 30 November. Following this, another flight will take place in January. This will use prime breaks and both day and night minutes for time segments. There will be some 40 to 50 markets involved. Agency: C&W, New York. Buyer: Eleanor Eckells.

General Foods Corp., White Plains, N. Y., will begin a campaign for its Post Oat Flakes. This will have two concurrent flights, the first to begin 16 October and to concentrate on adults. It will run for six weeks. The second flight will head for the kid audience and is to open 23 October. Time segments: early morning and afternoon minutes. Markets: more than 30. Agency: B&B, New York. Buyer: Frank Dewey.

Lever Bros., New York, will soon open a campaign for its Silver Dust Blue. This is scheduled to start 1 October and will have a flight of some five weeks. The time segments in this one are day plus early and late night minutes. There will be about 25 markets used. Agency: SSC&B. Buyer: Bob Carmody.

The Norwich Pharmacal Co., Norwich, N. Y., will go into a promotion for its Pepto-Bismol. This is due to open 30 October and will have a flight of five weeks. This will use prime breaks and minutes. There will be some 50 to 60 markets involved. Agency: B&B. Buyer: Bill Brett.

General Foods, White Plains, N. Y., has a forthcoming campaign for its Jello pudding and pie filling. This will begin 2 October and can be expected to have a six-week flight. The time element in this will be prime chain-breaks. They plan to go into some 40 to 50 markets. Agency: Y&R, New York. Buyer: Louis Fox.

RADIO BUYS

American Airlines, New York, has opened a promotion via spot radio in a limited but good group of markets. It started 13 September in four major markets and most likely will expand market by market. This includes some 10 stations at the present. Time segment: minutes only. Agency: DDB, New York. Buyer: Jerry Golden.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE

RADIO

delivers more
for the
money



Grapes on the way to market in the San Joaquin Valley

Beeline stations cover the most agriculturally productive land in the world. In grape production, for example, Fresno county is first in the nation and five other Beeline counties rank in the top ten. This is an area which produces big and spends big.

In Inland California and Western Nevada Beeline Radio delivers more radio homes than any other combination of stations, at the lowest cost per thousand (Nielsen, SR&D).

McClatchy
Broadcasting
Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



SPONSOR ASKS

(Continued from page 44)

The future is brighter than it has ever been. All types of programs have to be considered in a total television schedule. All types belong in a total television schedule. No one source of programming could possibly be the answer.

The local station must look upon local material as a great program as-



Stations must expand their horizons for both program content and techniques

set to its schedule. This doesn't mean that it must set every local program in a public affairs climate. The station must expand its horizons for both program content and techniques. If its only effort results in a round table discussion program, not only will local shows be short lived, there will be no future.

At WBC, we not only produce shows for our local stations, which in a sense are locally produced television programs, but we also expect each station to produce shows of major interest to its particular market. KDKA-TV, Pittsburgh, produced a series with the Pittsburgh Symphony. There is no reason why this series would not be of equal interest to, let us say, Boston. But hopefully, WBZ-TV in Boston can produce its own symphonic series with a Boston musical organization.

KYW-TV, Cleveland, produced a series called *Dimensions Three*, a series some like to refer to as cultural. It used drama, science, theatre, jazz, animation and antique musical

instruments as ingredients. This made perfect sense for Cleveland which, like every local market in the U. S., has a culture pattern. Culture is not exclusively national, a phenomenon originating from some superduper national source.

Program department efforts should be involved with local sources which the station can handle, but it can not be expected that programs be done without any cost or effort. Doing programs requires practice, and there must be enough spaces in the schedule to allow program personnel to have this practice. Both ideas and execution come from people who have the necessary talent and training.

It may be a logical first step to put your toe into the water, but soon you ought to jump in. Please jump, everyone. The water's fine.

Harold P. Sec, gen. manager, KRON-TV, San Francisco

Local television programs, many times, have a nationwide significance, either because they relate to matters common to all cities or because they examine specialized subjects which are known to some degree in other areas.

Programs of this type can advantageously be exchanged among sta-



Themes will broaden as more stations profitably exchange tapes and films

tions, and in fact, such exchange is almost certain to increase in the future.

Already, KRON-TV has learned that "local" and "nationwide" are

only a short distance apart through its experience with *Medicine 1961*. We pioneered in the production of these hour-long telecasts of actual operations performed in the San Francisco area. Now these programs are being syndicated throughout the country.

Science In Action, produced by the California Academy of Sciences and now starting its twelfth year on the air, will also be aired this coming season in Los Angeles, Phoenix, Miami, Johnstown, Honolulu, and Hong Kong, where it will be shown in four languages.

Other individual telecasts which have been produced locally in our weekly *Assignment Four* series, seem to have particular interest for the rest of the country.

In this category are: *Mechanics of Agreement*, the story of longshore automation and management's and labor's resulting unprecedented agreement; *The Alcoholic City*, a study of alcoholism and its many problems; *Who Shall Not Kill*, a study of the death penalty prior to the execution of Caryl Chessman.

These are only a few of our documentary and informational programs which would be of value to television viewers in other cities. There are, undoubtedly, equally as many programs produced in other cities of the United States that San Francisco's viewers would find interesting and informative.

TV'S FIRST CYCLE

(Continued from page 33)

that "most meaningful television programming requires a long period of gestation."

"When Mr. Minow referred to the vast wasteland he watched on his TV receiver, the networks had not revealed details of their plans for the 1961-62 season," Titterton told sponsor. "Glancing at the prospectus of the NBC News Actuality Specials, one feels a fresh sense of pride in the television medium. Nobody can view some of the forthcoming hour long film shows which will be on the ABC network this fall without discerning that many of these (strong meat thought they be from some points of view) possess the quality of Class A motion pictures. Equally true is the fact that the CBS Network has meaningful offerings for television viewers of which it may well be proud. I be-

COLOR TV GETS ALL-STAR GOLF

Fore! This season the All-Star Golf tournament tees off on Color TV. The rush to Color is growing. Are you with it? Get the whole Color picture from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900



HOOT MON! REGIONAL RADIO IS A THRIFTY BUY (WNAX-570 RADIO, THAT IS)

Where else will one buy deliver 2¼ million people with \$3 billion to spend in 175 counties of the world's richest agricultural areas?

Nowhere but in Big Aggie Land, the prosperous upper Missouri Valley area that's rated as America's 40th Market by a special NCS Survey. Only WNAX-570 defines and delivers Big Aggie Land. A January '61 Pulse gives WNAX-570 top rating in every quarter hour, every day. See your Katz Man for the thriftiest regional radio buy—WNAX-570.

WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

Peoples Broadcasting Corporation

Sioux City, Iowa, Sioux Falls and Yonkton, South Dakota
Represented by Katz



PEOPLES BROADCASTING CORPORATION

- WNAX Yonkton, South Dakota
- KVTV Sioux City, Iowa
- WGAR Cleveland, Ohio
- WRFD Columbus-Worthington, Ohio
- WTM Trenton, New Jersey
- WMMN Fairmont, West Virginia

lieve the medium is once again on the move towards greater quality without its losing mass appeal. More power to it!"

Both Herb Maneloveg, vice president in charge of media at BBD&O, and John B. Simpson, vice president and national director of broadcast. Foote, Cone & Belding, looked forward to 1962-63 for the promised "important" shift in programming.

Maneloveg thought the most marked difference in the fall structure was the decrease of Westerns and the increasing number of situation comedies. The shift in programming toward the "Minow-advocated shows," according to Maneloveg, is not in evidence this season. "However, first plans for the 1962-63 season do indicate an increased interest in live drama and other quality program formats," Maneloveg said his agency was proud to continue "its leadership in the area of matching client and commercial with program content and have been able to maintain selectivity in a medium of mass entertainment." BBD&O's new shows include the *DuPont Show of the Week*, which, according to Maneloveg, offers "the most interesting program concept to be introduced in the last three years;" the *Steve Allen Show*, *Father of the Bride*, *Target*, *The Corruptors* and *Straightaway*.

"While the new fall program lineup is an improvement over the last season, FCCB's Simpson did not anticipate any significant creative changes until the fall of '62. By then, it will have developed its own programming art form, he thought. This year, there's a greater variety of programs—programs which defy automatic placement in a given category. "For example, there'll be blends of such general categories—more dra-

matic shows with running characters based on a continuous locale, such as *The Defenders*, *Ben Casey* and *Dr. Kildare*," Simpson observed. "NBC's actuality specials can provide a new look to TV and their success may influence greatly where TV goes." Simpson was pleased to note that more sponsors were interested in supporting socially significant programs. "the quality shows that build the stature of the medium."

The fall season marks the beginning of the renaissance of live television, in the opinion of A. L. Hollander, executive vice president and head of broadcast, Grey Advertising, Inc. The coming broadcast year, he declared, will be marked by less "special" excitement and fewer westerns; more emphasis on doctors, public affairs and hour shows. The term "exciting" was applied to ABC TV's fall season by Thomas W. Moore, ABC vice president in charge of tv programming. He said the youngest of the tv webs would start the last quarter of the year with the strongest "full competitive schedule" it has ever had—a full 27 hours of programming in prime time per week.

Moore told SPONSOR that ABC TV's fall schedule is "definitely balanced and tuned to the young adult television audience. He said that in certain areas (*Alcoa Premiere*, *Ben Casey* and *Bus Stop*) ABC TV was continuing its practice of "searching out new program types and we think these new shows will bring a surprise excitement to the complete season."

The new television season should show definite improvement over last year, in the opinion of William B. Lewis, chairman of the board and director of creative services, Kenyon & Eckhardt. It is Lewis' opinion that with the addition of the many inter-

esting upcoming news and public service programs on the webs, a distinguished season is assured. Moreover, "the growing tendency of advertisers to support finer television fare (as in the case of the Ford and Shell renewals of their Bernstein sponsorship) should make the 1962-63 season an even more exciting one," according to Lewis.

RADIO TIMEBUYERS

(Continued from page 36)

Association this year and 15-year radio buying expert, says radio timebuying is "still just as much or even more" of a problem. There is still a great deal to look at. More stations dividing audiences, adds to the complexity," says Miss Martinez. "Since it is no longer a one station deal, evaluation of the medium requires a little more consideration," says Miss Martinez.

Doug Humm, Charles W. Hoyt chief timebuyer, says, "ten years ago, availabilities were important. Now it's just spot packages. The constant revamping of programming, says Humm, has added to the problems in timebuying. "Suppose a station is listed as number one in a particular market?" "Six months later, programming changes can easily change the rating status of that station," he adds.

Beryl Seidenberg, chief timebuyer at Kaster, Hilton, Chesley, Clifford and Atherton, says, "the availability of barter radio has made quite a difference in radio buying." "Radio," she says, "is no longer the big reach medium." She adds, however, that since the glamour of tv is beginning to wear off, radio has opportunity to develop into something bigger.

Ruth Babick, Clinton E. Frank, Chicago time supervisor, (and winner of the recent prettiest timebuyer in Chicago title—see SPONSOR article —"Here are the prettiest timebuyers" 7 August) says "ten years ago five or ten spots a week in a market was considered a campaign. Today, ten times that number of spots per week begin to look like an effective campaign (of course depending upon the specific problem involved)."

Miss Babick who has a 12-year-old timebuying career (the first ten spent at Earle Ludgin & Co.) buying for

600 MINUTES OF COLOR TV COMMERCIALS PRODUCED BY J. WALTER THOMPSON

During 1959-60, J. Walter Thompson Company created and produced more than 600 minutes of Color TV commercials. The trend to Color is growing. Are you with it? Get the facts about Color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

COMMUNIST THEORY:

CLASSLESS SOCIETY

Communist Reality: The Soviet Communist Party, less than 4 percent of the population, controls all means of production, all property. Newly specified "Soviet Intelligentsia" of 15,460,000 persons, according to Central Soviet Statistics Office, receive preferential living conditions.

COMMUNIST THEORY:

FREEDOM OF WORKERS

Communist Reality: "The right to work," according to the Institute of Law of the Soviet Academy of Sciences, does not mean "The right to choose the place of employment at one's own discretion . . . nor the right to shift from one enterprise to another."

COMMUNIST THEORY:

SOCIAL PROGRESS

Communist Reality: Movements of citizens are controlled by internal passports; all must register movements with militia offices; rural residents receive no passports except for job assignments.

COMMUNIST THEORY:

JUSTICE

Communist Reality: No habeas corpus procedure; ideological non-conformance is subject to prosecution; arbitrary arrest and confinement without court review.

We believe that part of the cost of freedom is to become "knowledgeable" about Communism.

How about some facts?

*First, there is
Communist Theory.*

*But, there is also
Communist Reality.*

Not a very good match, as you can see here.

Facts like these are being broadcast in prime time announcements on WKY Radio and Television. Facts like these give the fact of our freedom added meaning.

Prime Communicators to 1½ Million Oklahomans

WKY

RADIO AND TELEVISION

DIAL 930 • CHANNEL 4 NBC
OKLAHOMA CITY

The WKY Television System, Inc. ■ WTVT, Tampa-St. Petersburg, Fla. ■ Represented by the Katz Agency

Toni, Reynolds Metals. Dean Milk and Continental Oil accounts. "A decade ago," comments Miss Babick, "network radio programming was dominant and a buyer bought specific times between specific shows." This she says, is not so today. She added "with most general programming with the exception of specifically buying news adjacencies, spots are usually rotated within one hour to three hour periods."

Miss Babick also points out that prime buying time, ten years ago, was nighttime net while today the morning time in traffic hours has pretty much taken over as dominant buying areas.

She explains that the characteristics of the total audience has changed considerably over the past ten years. This, she says, has come about with the more personalized type of listening today, versus the former family group type. "With individuals listening to their own radio in various rooms of a home, as well as car radios," she says, has made the measurement based on household units obsolete.

MOONLIGHTING

(Continued from page 37)

He would, however, like to see more agency men go in for this "labor of love" and spread around some of their own business know-how. And he would like to see more agencies finance the courses for employees who show an interest in bettering themselves via these courses.

(Bryan-Houston, Inc., which merged with Fletcher Richards, Calkins & Holden some two years ago, devised a plan several years ago, to pay tuition and fees of any of their employees who completed a course in professional studies pertaining to the advertising and marketing field at the college or professional course level).

Doyle Dane Bernbach copywriter David Herzbrun begins his fifth year of teaching copywriting at N.Y.U. His classes are on Thursday nights. His devotion to this after-working hours chore stems from the "big need" of copywriters in the business. Good copywriters, that is. "Sometimes," says Herzbrun "we have to interview thousands before we can

get good copywriter." Most of them, he says, can't even write simple sentences.

Herzbrun who has been copywriter on the Polaroid Cameras account at DDB for the past year and a half, finds personal gratification in his teaching. "I always wanted to be a teacher," he says, "but found I'd rather eat." He adds, "now I can do both."

Herzbrun admits that not more than a dozen students, at best, are really in earnest. As a matter of fact, says Herzbrun, "during the time I have been teaching, I've only come across three good copywriters." There's no problem, however, says Herzbrun, in placing them in good jobs when you do find them because there's always need for good writers.

William Duffy teaches creative television design at NYU and a course titled "Introduction to Television" at Pratt Institute. The Pratt class is a four hour afternoon stint, once a week, while the NYU course is similar in time to the others mentioned here: two hours, one evening a week. Earlier he taught classes in the Television Workshop at Columbia University.

Duffy, who pioneered in television shows and commercials (since 1945), has been teaching these classes for eleven years now. Quite frankly, Duffy would be most happy to relinquish these duties to someone else. That is, says Duffy, "if I could find someone else to carry on." The prospects, William Duffy opines, "do not look good."

Aside from teaching as a contribution to the overall betterment of the tv industry, Duffy considers the time and energy expended here valuable as a stimulation to his own creativity.

Despite the disadvantages: the time it takes to plan, develop and conduct these courses, plus "the lack of interest on the part of many who should be interested in attending this type of course in order to gain the training they badly need," Duffy says: "growth and development through learning is a never ending process. It is not just for the beginners. When a professional stops learning, stops looking for new, fresh inventive solutions, when he resorts to the pedestrian, he ceases to be a professional." He adds, "when I stop learning. I'll stop teaching."



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
	\$ 300,486,000	Total Retail Sales	\$1,286,255,000
Food Sales			

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

The only commercial TV station licensed to Monroe

Photo: Forest Products Division, Olin-Mathieson Chemical Corporation, West Monroe, Louisiana.



See where Des Moines is a "preferred city" for the fifth straight month in Sales Management's business activity forecast?

Yes, sir! And our campaign is going great on KRNT-TV, a most unusual station!

The preferred stations in this "preferred city" are KRNT Radio and TV, leaders in ratings, leaders in community service . . . leaders in the billing parade. Our share of local television business in this major 3-station market has always averaged nearly 80%; our local radio business has always been way ahead in a 6-station market.

Most folks don't realize this about Des Moines — we're 36th in the FCC list of markets according to appropriation of national spot TV revenue. The same sources prove that Iowa's capital and largest city is a good radio market, too.

You *know* you're right when you buy these most unusual stations, KRNT Radio and TV, the stations people believe in and depend upon. And you know you're buying at the same low rate as everyone else when you deal with these responsible stations.

Buy "the live ones" — KRNT Radio and TV, Cowles stations ably represented by The Katz Agency.

KRNT

RADIO AND TV — Des Moines

An operation of Cowles Magazines and Broadcasting, Inc.

WWL-TV NEW ORLEANS

It's Agreed! WWL-TV Programming means Quality - Integrity - Imagination and above all - ACCEPTANCE

PUBLIC SERVICE ACCEPTANCE: Ninety-minute local production of Julius Caesar, programmed in prime time, received overwhelming acclaim! "... the type of television that should be encouraged and supported ... something different, something of quality," Bob Sublette, New Orleans States-Item Television Critic. And national recognition—Robert Guy, WWL-TV Program Director and producer of Julius Caesar, is invited to lecture at Pittsburgh's WQED, the Nation's most outstanding Educational Television Station.

NEWS ACCEPTANCE: WWL-TV News Director Bill Reed swept the TV news awards of the New Orleans Press Club. "Year's Best News Story"—"Year's Best Feature Story"—"Year's Best Running News Story."

FARM PROGRAM ACCEPTANCE: WWL-TV Farm Director George Shannon's "Spotlight on Dairying" program acclaimed as the "Nation's Finest" by the National Milk Producers Federation. WWL-TV is the *only* New Orleans television station with a full time Agricultural Department.

SPECIAL EVENTS ACCEPTANCE: WWL-TV Special Events Director Mark Hepler awarded a CBS Fellowship at Columbia for 1961 for his outstanding achievements in public service and special events programming. WWL-TV is proud to have won this award for the 2nd time in 3 years.

COMPETITION'S ACCEPTANCE: The Editor of the New Orleans Times-Picayune requested a repeat performance of a "Channel 4 Reports" program on the school integration crisis. Request granted, of course, again in prime viewing time.

WWL-TV NEW ORLEANS

REPRESENTED NATIONALLY BY KATZ AGENCY

WASHINGTON WEEK

25 SEPTEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The FCC has concluded the clear channel case with respect to 13 of the clears, but the fate of the remaining 12 is still in the balance: the Commission decision was to "duplicate" on the 13.

Though on the surface it would appear that the case of the 13 is closed as far as the FCC is concerned, this is far from certain. The House Commerce Committee attempted to delay the decision on the basis of a informal approach, which failed even though it had the backing of almost all members (the vote in favor of this delay was 30 to 1). It could still obtain at least a delay if it so decides.

Promised for early in the next session are committee hearings on the whole clear channel question, and specifically on bills to forbid placing new stations on these channels. If the Committee officially passes a resolution asking delay for a stated length of time, or until these hearings can be concluded and until Congress can have time to act, the FCC will probably delay.

There would seem to be no chance for the actual granting of a construction permit for a new station before the House committee has the chance to act in this manner next January. The Commission has always honored Congressional requests of this type in the past, though it hasn't always been as obliging on the basis of less official requests.

Clear channel stations have one other avenue still open: this is appeal to the courts, although they have never overturned an FCC decision on a technical matter purely on the merits of the case.

In brief, the "closed" case is still very much open.

It is now pretty clear that the FCC will not be cancelling station licenses on anything like the scale previously feared.

No announcements have been made and no firm precedents have been set, but the Commission in its case-by-case decisions has been stopping short of cancellation.

There will, of course, be cancellations for alleged out-and-out misconduct. Repeated technical violations, as of engineering standards, and cases of improper approaches to commissioners are in this class, as is alleged fraud on listeners and viewers. But failure to match programing with promises made on license applications are just as definitely not to result in loss of station licenses or refusal to renew.

There appears to be little chance of loss of stations because of the old payola cases, either. Nor do the Westinghouse or GE licenses appear to be in jeopardy despite mounting pressure from some Congressmen.

With respect to alleged programing shortcomings, the Commission has set a course involving only short-term license renewals. Although there has been no acknowledgement of any scheme or plan in this matter, the theory apparently involves clear warning before the drastic step of the so-called death sentence.

There could be an eye to the courts in this, and the avoidance of an appeal based on refusal to renew a license on the grounds of transgressions which were never punished before, or even noticed. It is pretty certain that no holder of a valuable license will ever surrender it without taking recourse to the courts.

The House Commerce Committee will be busy with tv in January: it plans to look into the FCC's proposal to take operating vhf stations out of eight markets in order to make them all-uhf, as well as the clear channel situation.

(Please turn to page 57)

FILM-SCOPE

25 SEPTEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Rumors of price-cutting in feature films are making the rounds again, leading some stations to hold up buying out of wariness.

It's understood that one distributor, who has been getting good prices in the top 50 markets, is trying to sweep through the smaller ones, from about 50 to 100, with cut prices on its first group of post-1948 releases.

Baffled station men have refused many good deals out of sheer distrust that they were being used in a film dumping drive.

Many post-1948 feature film distributors have settled down to a gradual release policy of 30 to 50 pictures at a time.

Allied Artists, for one, breaking into post-50 distribution this week, has 40 pictures in *Cavalcade of the '60s, No. 1*. (Half are post-1957s.)

Seven Arts, similarly, will put out a Volume II of Warners pictures in January 1962 containing 41 more. By 1963 it will start releasing 1957 and 1958 Warners.

Seven Arts will also release its 109 Twentieth Century Fox features in groups of 36 or so starting June 1962.

MGM-TV similarly will probably release 50 additional post-1948 MGM features around January 1962.

But there's still a question mark concerning the post-1948 Universals (Screen Gems has the older ones) and as to what will happen to the Goldwyn picture (pre-and-post-1948), that's anyone's guess.

The residuals barrier will keep quite a few re-runs off the market unless they can break through with a big multi-market deal.

CBS Films, for instance, is holding back *Angel* (33 episodes) in the hope of getting a regional sponsor deal or a large station combination; it won't release the show for re-run sale without such insurance.

Meanwhile on other re-runs, CBS Films has 46 sales on *Wanted Dead or Alive* (94 half-hours) and 26 on *December Bride* (157).

Today's dilemma in syndication is that many stations want more new shows than are being made but that the market as a whole apparently won't support too many more shows.

So it's the off-network re-runs rather than the production lots that are being looked to as a source for many new availabilities.

Two of the major syndicators that have worked into a re-runs only pattern, CBS Films and NBC Films, will lean heavily on their own networks for product, while a third re-run distributor, MCA, will tap off-network shows made by Revue.

Walter Schwimmer's *Championship Bridge* is three-fourths sold out in its 26-week spread in 100 markets starting late this year.

Shwayder Bros. came in for one-fourth sponsorship for Samsonite bridge tables and chairs; it's virtually a ready-made show for the client.

One half was renewed for the third year by North American Van Lines (Biddle, Bloomington).

Original cartoon production for tv is reviving and so are the promotional efforts for new cartoon shows.

Hank Saperstein of UPA claims his Dick Tracy show (TPI) is getting "the greatest promotion a single cartoon show has ever received."

WPIX, New York, is giving the show **1,000 tv spots and subway cards and posters, plus other promotion treatment.**

WGN-TV, Chicago, is ending up a tune-in promotion it terms the "biggest ever attempted by a tv station," including billboards and skywriting.

Both stations will use **live hosts and special police station sets.**

MGM, which acquired Telestudios for tape commercials recently, has quietly dropped out of film commercials.

Filmways will enter a facilities deal with MGM to film all its commercials on the West Coast there, dropping its previous facilities arrangements with Warners and General Service as a consequence.

But MGM is **staying in the industrials filming business.**

Safeway has been a Ziv-UA client since 1954, continuously using at least two shows in one or more of its various markets.

This year Safeway is in **five of the producer's series.**

Videotape Productions, now at larger Century Theater facilities leased from NBC, expects to go after local advertisers with high-volume commercials produced with well known tv talent.

They expect to use six standard sets plus rear projection to place stars before local back-grounds.

Another producer opening a New York studio is **Fred Niles**; Howard Henkin, a former partner of HFH, is in charge. (For more details see **FILM WRAP-UP**, page 68.)

WASHINGTON WEEK

(Continued from page 55)

Unlike the "final" decision in the clear channel case, the deintermixture actions are only in the proposal stage. Therefore there is no need for Committee haste in this matter as there is in the other.

The House Commerce Committee, and notably Chairman Oren Harris (D., Ark.), has now completely changed the old situation under which the courts refused to review technical FCC decisions and Congress chose not to do so. Harris and his committee dictated FCC actions on pay-tv, and **may now attempt to do so also in these current cases.**

To some extent, the FCC is **caught between the two Commerce Committees**, which don't always agree on what should be done. The Senate Commerce Committee has not, however, asked for specific actions in recent years. Its chairman, Sen. Warren Magnuson (D., Wash.) did attempt to get then-chairman Frederick Ford to drop plans for monitoring stations when Ford made the proposal last year and asked for funds. However, Ford persisted.

This year, the Commission under new chairman Newton Minow went considerably farther with its refusal of an unofficial House Committee plea for delay in the clear channel decision.

The FCC will probably honor a committee or House or Senate resolution asking the Commission to hold off on action, provided there is a clear cutoff date.

SPONSOR HEARS

25 SEPTEMBER 1961
Copyright 1961
SPONSOR
PUBLICATIONS INC.

Even before the curtain is fully up on the new season reports have it on Madison Avenue that at least two of the debuting series are in serious trouble.

They're both half-hour situation comedies with single sponsorship. In brief, the subsequent episodes aren't living up to the promise of the pilot.

An oldtime drug-toiletries maker, which spends several million in tv, is on the lookout for a marketing director, but whoever gets the job will have a tough nut to crack with the top boss.

The head of this company wants to be guaranteed a profit on a product before he'll budget any advertising money for it, with the result that the company finds itself time and again a bedraggled backrunner in the introduction of new industry developments.

In other words, for the marketer it'll be a job rather than a challenge.

A number of NBC Radio affiliates are finding out that they can't have their cake and eat it too in respect to Campbell Soup (BBDO).

They've been passed up in Campbell's dishing out of its usual fall-winter spot largess because the canner has this time allocated the bulk of its radio money to NBC.

A couple of competitive accounts last week ran into an attitude of Macy-doesn't-show-Gimbels-its-merchandise-in-advance at ABC TV.

In either case the network exercised a firm turn-down of requests for a preview of shows that will be bowing on the air shortly.

Dancer-Fitzgerald Sample, which administers some cartoon programs for General Mills, asked to take a look at Kellogg's Top Cat and Borden sought a peek at the shows being sponsored by Metrecal.

You might do a little commiserating with the tribe of media analysts in the area of coming up with new techniques for justifying a client's continuation in tv.

A bitter pill for them is this: they've run out of gee-whiz statistical approaches on the growth of the medium and they can add little to what the client already knows: tv in relation to other media is a most economic buy and it pays off in sales.

Falstaff Beer, which has through the year made sports the bulwark of its advertising, seems to have struck a competitive cropper in California.

Reports have it that Falstaff has asked for an out from its commitment to sponsor the San Francisco Giants and Los Angeles Dodgers.

It's now become fairly well established that the margin between the TvB estimates on national-regional spot and the figure compiled by the FCC run between 25-30%.

For instance, the TvB estimated \$616.7 million for 1960, whereas the FCC put the total at \$459.2 million. The FCC's tally for 1959 was \$424.2 million and the TvB's, as revised, \$605.6 million.

When it comes to percentage increases the two sources aren't far apart: The FCC had it 8.3% over 1959 and the TvB, 7.9%.



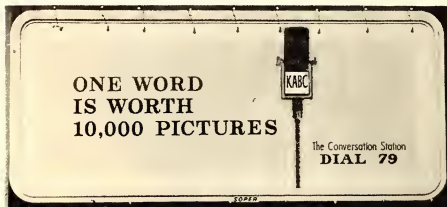
NOT EVERY MAN'S A KING in the up-and-coming KSLA-TV area . . . but most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich* KSLA-TV market.



KSLA-TV SHREVEPORT, LOUISIANA

SPONSOR WEEK WRAP-UP

THE POWER OF RADIO is illustrated by the familiar Chinese proverb—with a twist—shown in a billboard advertisement used in a current campaign. The station which originated the idea that demonstrates the effectiveness of the 'talk' show format is KABC, Los Angeles



GIANT KIDS DAY annual event put on by WKY-TV was held in Oklahoma City's Springlake Park. An estimated 50,000 kids attended. Yogi Bear and Huck Hound appeared, and both the Tom Paxton show and the Foreman Scotty show were both televised remote from park



Advertisers

Patio Foods, San Antonio, Texas, makers of frozen mexican foods, have set up the biggest advertising budget in its history for this fall and winter.

The budget will go into an extensive radio and tv spot promotion scheduled to cover new markets to include over 30 states.

Metropolitan markets will include: Chicago, Detroit, Denver, St. Louis, Dallas-Ft. Worth, Houston, San Antonio, Milwaukee, New Orleans, Memphis, Kansas City, Wichita, Topeka, Tampa, Oklahoma City, Tulsa, and San Francisco.

Mobiloil (Bates) has put out an elaborate and relatively expensive promotion kit for dealers in connection with the minute participations campaign the refiner is sponsoring on CBS TV and ABC TV nighttime.

The campaign features the new copy platform created by Bates which

SEAWORTHY—Weatherman Bill Wadman watches as pretty Ellen Fairweather, secretary in sales promotion dept. of WGEN-TV, Portland, Maine station, christens the weather boat now used to patrol Casco Bay weekends for last minute reports and five-day forecasts



demonstrates a new system for evaluating gasoline performance.

LaPalina Cigar (Compton) has bought a spot radio campaign which will run into the end of the year.

It's in selected markets.

Campaigns:

- **Icelandic Airlines** will launch a spot radio campaign with a two-month test flight to start the end of this month. It will enter 37 stations in the midwest area.

- **Johnson's Wax, (NL&B),** will promote its shoe polishes in a tv campaign on the company's three CBS-TV programs. They include: *Garry Moore; Red Skelton; and Gunsmoke.*

- **Robert Hall Clothes** will open an institutional campaign on consumer credit. This will involve nearly 100 radio and tv stations and will carry informative messages on credit.

PEOPLE ON THE MOVE:

William B. Bishop has been appointed assistant director of advertising for the Household Finance Corporation. He has been district manager of advertising at HFC since 1952.

Agencies

Agency appointments: Cary Maple Sugar Company, Vermont, to **Smith Greenland** . . . Gladding Chevrolet, Baltimore, to **Leon Shaffer Golnick** . . . Doumak, manufacturers of marshmallows, to **Wade, L.A.** . . . Boyle-Midway division of American Home Products, manufacturers of Woolite products, to **C&W** . . . Morton House Kitchens, Nebraska City, to **Guild, Bascom & Bonfigli, San Francisco** . . . B. T. Babbitt to **Cole Fischer Rogew** for new, but undisclosed products.

Due to client plans and differences in points of view on marketing and product conflict.

Chesebrough-Ponds has removed its account (\$2 million) from **Compton** and given it to **William Esty**.

The products switched from **Compton** to **Pertussin, Actin** and the **Seaforth** line.

At the same time **C-P** moved **Odo-ron-no**, which it acquired not so long ago, from **Ellington** to **Esty** also.

PEOPLE ON THE MOVE:

Julie C. Buddy to account executive and fashion coordinator at **Fletcher RC&H** from **Milliken Woolens** . . .

Thomas Rondell to account service department at **Smith Greenland** from **Esty** . . . **Don Weiner** to v.p. and operations manager at **Norman C&K** from **McC-E** . . . **Louis Meisel** to executive v.p. in charge of package goods at **Charles Jay Company** . . .

David H. Weaton to v.p., director of client services at **Post & Morr, Chicago** . . . **Bruce Sielaff** to account executive at **Knox Reeves, Minneapolis** . . . **Robert Gleckler** to account executive for **Curtis Publishing**



UNDER NEW OWNERSHIP—KBTR Radio has a new policy geared to the adult audiences. H-R Representatives, Inc., who rep the Denver station threw a luncheon to celebrate. (L-r) **Dick Shireman**, gen. mgr. KBT, **Vera Brennan, SSC&B**, **Ray Simms**, dir. of sales prom., **H-R**, **Bob Carmody, SSC&C**



WELCOME signs are put out by **Gale Serfaw, WTTG-TV**, for stars of 'P.M. East' which began monthly taping sessions in **Wash., D.C.**

HOME RUN SCOREBOARD is the newest innovation at the **Timonium State Fair** race track. The scoreboard, used to tally the **Maris-Mantle** homers as they gain on the **Babe's 60-run** record, was set up by the **Baltimore, Maryland** radio station **WBAL** to aid patrons score-keeping while at the track

at BBDO from Y&R . . . **Jack E. Rice, Jr.**, to senior v.p. at C&W . . . **Paul Hartley** to an associate at David G. Lyon, Westport, Conn., from creative account supervisor at C&W . . . **Roscoe W. Sturges** to v.p. and account exec. at Donahue & Coe from Y&R . . . **George G. Walthius** to account executive for Pontiac at MacManus, John & Adams . . . **Kenneth J. Page** to president of S. W. Caldwell Ltd., Toronto . . . **Joseph M. McMahon, Jr.**, to v.p. in charge of business development at B&B from director of advertising at Schlitz . . . **Herbert Westphalen** and **Marvin Grant** to research account supervisors; and **Harry Dale** to manager of the marketing research division, all at L&N . . . **Robert L. Dudley**, director of station relations and sales development at the Meeker Company has been made a v.p. . . . **William C. Monro**, director of marketing at D'Arcy has been made a v.p.

New v.p.'s: **Louis Dorkin** has been made a v.p. at D-F-S . . . Six new v.p.'s at F&S&R: **Leonard Hall**, Cleveland office; **Charles Barker**, at the same office; **Charles Hanson**, **George Schuake**, both at the Pittsburgh office; **Ralph Zylke**, Chicago office; **Donald F. Sternloff** at the San Francisco office. Also **Philip A. Cleland** to v.p. and manager of the Pittsburgh office of F&S&R.

Merger: Henderson Advertising, Greenville, S. C., and the **Ayer & Gillett** agency, Charlotte, N. C., will make an arrangement by which the Henderson Agency will obtain a majority interest in Ayer & Gillett. James M. Henderson will be president of the Charlotte firm and Lewis N. Ayer will be chairman of the board.

New quarters: Young & Rubicam, Chicago, will move its offices to 1 East Wacker Drive the end of this month.

New firm: A new public relations agency, John Scott Fones Incorporated, has been formed. The new organization has as its president, Jack Fones who has been with Benjamin Sonnenberg for the past 10 years.

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 September 1961)

AM: 3,618

FM: 907

TV: 547

BOUGHT/SOLD/APPROVED

SOLD: WJHB, Talladega, Ala., to Tallabama Broadcasting Co., Inc., from Bill Tyler and Jim Hemphill. Price: \$45,000. Brokered by: Paul H. Chapman Co. Inc., Atlanta . . . **KWG**, Stockton, Calif., to a group headed by Roland B. Vaile. Price: \$200,000. Brokered by: Edwin Tornberg & Company, New York . . . **KLMR**, Lamar, Col., to KLMR, Inc., whose sole stockholder is Douglas D. Kahle, from a group of local businessmen. Price: \$158,000. Brokered by: Edwin Tornberg & Company, New York.

Approved: KLZ, Denver, owned and operated by Time, Life Inc., announced approval by the FCC to construct and operate an fm station.

Associations

Both radio and tv code officials of the NAB have warned stations against accepting hard liquor advertising.

Charles M. Stone, director of the NAB's Radio Code, and Edward H. Bronson, director of NAB Television Code Affairs, noted, during recent speeches at the Michigan State Broadcasters Association, that a certain distiller planned to use broadcast facilities to advertise hard liquor and pointed out that the broadcast industry, acting through the NAB Codes, has held consistently that such advertising is contrary to the best interest of radio and television.

PEOPLE ON THE MOVE: Les Biederman, president of the Paul Bunyan Television & Radio Network, has been elected president of the Michigan Association of Broadcasters.

Tv Stations

WBTV, Charlotte, gathered as guests some 40 agency and advertising executives at the Sea-view Country Club in New Jersey last week for a couple rounds of golf and to listen to the station's latest market story.

The presentation, based on the new NCS '61 figures, compared in audience delivered WBTV with the top 20 markets and the station's local competition.

As for the Media Masters Invitational Tournament, the prize winners were:

Lowest score foursome: Bob McGredy, TvAr v.p.; Pete McLean, DCS&S; Jim Thompson, Benton & Bowles; Gary Wilson, Ogilvy, Benson & Mathers.

Longest drive: Earl Morgan. OBM.
Longest putt: Sandy McLean.

TvB reported, this past week, that advertisers in three areas, dentifrices, food and groceries, and associations, have increased their tv billings for the first half of 1961.

Details of the rise in billings go like this:

- Dentifrice advertising showed a rise of 15.5% in tv billings for the first half of 1961, from a total of \$15,556,313 in the first half of 1960 to \$17,963,290 during the same period of 1961.

- Food and grocery billings were up 8.3% to \$156,829,230 for the first half of 1961 as compared to \$144,

BOSTON STATION SCHEDULES 16 COLOR PROGRAMS A DAY!

Station WHDH-TV has lined up a full schedule of live shows, feature films, and cartoons for the Fall Color TV season. Coast-to-coast, Color is the trend. Are you with it? Get the full Color story from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel.: CO 5-5900

766,075 for the first half of 1960.

• Associations are making a greatly increased use of tv both for selling ideas and products. Over 40 different associations used tv to the extent of \$8,443,041 in billings for the first half of 1961 as compared to \$13,721,107 for the entire year of 1960.

Ideas at work:

• **WOOD-TV**, Grand Rapids, Mich., will telecast the "Apple Smorgasbord" live from peach ridge. Over 100 different dishes will be on display—all using apples in their preparation.

• **WTCN**, Minneapolis, has a "Family Film Fun" contest going. The challenge is to reassemble the letters seven year id to spell out the title of one of the station's feature films to be seen during the month.

Kudos: WDSU-TV, New Orleans, received a majority of the awards for tv journalism in the fourth annual awards competition of the Press Club of New Orleans... **KTBC-TV**, Austin, president and general manager J. C. Kellam was presented an award and citation by the Travis County Medical Society for the station's work in producing a tv series called "Tell Me Doctor."

Congratulations: Eugene R. Kirshenstien, business manager of **WGR (AM-FM-TV)**, will celebrate his 25th year with the WGR Corporation this week.

Happy birthday: WSYE-TV, Elmira, N. Y., celebrated its fifth birthday with a luncheon for community officials.

Radio Stations

WRIT, Milwaukee, made the discovery, after an experiment, that it takes 100 hours, 34 minutes, and 13 seconds to melt 20,000 lbs. of ice.

This depends upon the amount of heat used, but the station placed 10 tons of ice in pyramid shape on the front parking lot of the Southgate Shopping Center. This, to help celebrate the Center's tenth anniversary.

Prizes amounting to \$1,000 were given to listeners who could come close to guessing the time for the melting.

WWTV AREA HAS MORE HOMES THAN TEN ENTIRE STATES!



WWTV has daily circulation, daytime and nighttime, in 26 Michigan counties (NCS No. 21).

The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WREB RADIO — GRAND RAPIDS
WREB-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

If you think that Southern and Central Michigan are the only IMPORTANT parts of this state, read this!

WWTV covers more homes in Northern Lower Michigan than are available in ten entire states*. Ratings far exceed those of any other television station in this area—and to approach WWTV's coverage in Northern Lower Michigan you would need 13 daily newspapers or 16 radio stations!

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. If you want it all, give us a call!

*WWTV area has more homes than Alaska, Del., Hawaii, Idaho, Montana, Nev., N.H., N.D., Utah, Vermont or Wyoming.



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC

Officially Authorized for CADILLAC-TRAVERSE CITY

Serving Northern Lower Michigan

Avery Knodel, Inc., Exclusive National Representatives

Q.

Why is BONDED's spot shipping service more economical?

A.

It permits you to place a single shipping order which is executed by trained personnel whose sole function is to provide this service.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO



A Division of
NOVO INDUSTRIAL CORP.

WJW (AM-FM-TV) will be host to advertising executives in Chicago and New York, 28-29 September and 2-3 October respectively, when it unveils its new "Good Business" presentation.

The station will hold before the industry leader its way of maintaining traditional leadership in America's fifth market.

KFWB, Hollywood, last week filed suit against AFTRA and several of its individual members for \$11.4 million.

In a 22-page defamation complaint, the station charged the union and individual members with 19 separate counts of distortion, libel, and misinformation based on union press releases and news bulletins.

Ideas at work:

• WIL, St. Louis, gave prizes for sneezes. The station's personality Robin Scott, who is heard daily from 5:30 to 9:00 a.m., was sneezing a bit during his show and the station gave a silver dollar to the first listener to call Robin and say *gesundheit*.

• WIBG, Philadelphia, gave a wedding gown, via Silvermann's Bridal shoppe, to a listener for writing the best letter to the station about her fiancé.

PEOPLE ON THE MOVE: Arthur (Bob) Soberman to sales manager at KLIV, San Jose, Calif. . . . Edward R. Wein to general sales manager at WGBA, Columbus, Ga., from Radio Concepts Inc. . . . Jack Barton to account executive at KING, Seattle . . . Charles B. Jordan, Jr., to account executive at KBOX, Dallas . . . Jack Bivans to local sales staffer at WBBM, Chicago.

from Adam Young . . . Rosa B. Evans to general manager at WOKY, Milwaukee . . . Richard Lorenz to local sales manager at WOKY, Milwaukee . . . Murray Gans to sales rep at WRGB, Schenectady, N. Y. . . . Michael Mango to general sales manager at KFML-AM-FM, Denver.

Kudos: KFWB, Hollywood, dj and program director Jim Hawthorne received a Distinguished Public Service Citation of the Civil Service Commission, L.A., for the station's police recruitment announcements created by him and aired 497 times during August.

Happy birthday: WBZ, Boston, celebrated its 40th anniversary with a publication of news bulletins covering important events over the years. The station recreated some of its famous broadcasts which at the time covered major events of the day . . . WABC, New York, is observing its 40th birthday. The station that began way back with the beginning of radio as WJZ, has now reached a ripe age and will celebrate as such on 30 September.

Networks

The Bell System is interested in programs that deal with space and it's already lined up a three-part series on this theme at NBC, plus two or three space specials at CBS.

The specials at NBC will be titled *Threshold*.

Over at CBS the programs involved are *CBS Reports*.

PEOPLE ON THE MOVE: Charles L. Bennis to director of

NBC radio network operations. He has been with NBC since 1928 . . . Robert J. Lobdell to midwest sales manager at MBS, from a rep firm . . . Richard S. Salant to board of directors at CBS. He has been president of the CBS news division.

Representatives

Rep appointments: KONA, Honolulu, to George P. Hollingbery for national sales representation . . . WSAR, Fall River, Mass., to Ket-tell-Carter for New England sales.

PEOPLE ON THE MOVE: Robert L. Stricklin to manager of the L.A. office of California Spot Sales from sales account executive at Bolling, L.A. . . . W. B. Taylor Eldon to v.p. in charge of radio sales; James A. McManus to v.p. in charge of tv sales, and Monroe H. Long, Jr., to secretary treasurer, all at Advertising Time Sales, New York . . . Merrill Pietila to general manager of the San Francisco office of California Spot Sales from Adam Young . . . John E. Buzby to account executive in the Chicago office of CBS Radio Spot Sales from Headley-Reed . . . Leon P. Gorman to executive v.p. of HJG Television, Inc., from general sales manager at WINS, New York . . . Duane Harm to Chicago sales staff of Avery-Knodel from assistant sales service manager at ABC-TV Network, Chicago.

Film

The film library of CBS News, probably the world's largest covering the last 12 years, will be drawn upon by Hemisphere Productions for a series of topical documentaries.

Programs are not for broadcast but can be sponsored by local sponsors such as banks in school showings.

The five Ziv-UA series in production for 1961 are costing \$10 million states the producer-syndicator.

That's an average announced price of \$50,000 per episode, based on 39. Shows are Everglades, Ripcord, King of Diamonds, Keyhole, and Wolper biographies.

TOP ADVERTISING AGENCIES BUY COLOR TV

The move is to Color TV. N. W. Ayer & Son, Ted Bates, Campbell-Ewald, Compton, Dancer-Fitzgerald-Sample, Grey, Kenyon & Eckhardt, Lennen & Newell, Maxon, Inc., McCann-Erickson, J. Walter Thompson Company—(to be continued) all have Color TV shows this Fall. Learn more about Color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, N. Y., Tel: CO 5-5900

VIDEO
TAPE
is the shape of
QUALITY
TV commercials
TODAY!



SPECIAL EFFECTS: 1001 special reasons why your commercials should be on SCOTCH® BRAND Live-Action Video Tape!

There is nothing new about special optical effects in TV. What is new . . . excitingly new in video-taping special effects on "Scotch" BRAND Video Tape is the instantaneous speed, ease and economy with which tape does the whole bag-of-tricks . . . does 90 per cent of them merely by pushing a button! No waiting for days, weeks, while lab work and processing laboriously create an "effect." On video tape you create electronically, instantaneously. And "1001" is just a number—in creative hands there is no limit!

By pushbutton and an electronic special-effects generator you can create thousands of variations . . . wipes, dissolves, fade-outs . . . you can matte a person or product from one scene into an entirely different one . . . combine several images of the same person on the screen . . . introduce pixie or giant characters with normal-size people . . . do split-screen "before and afters," or a montage of different scenes . . . combine photographs, miniature sets, drawings, cartoons, movies, with live or tape

scenes . . . produce pop-on overlay effects, faces, product labels . . . do limited animation of titles, cartoons, as well as smoothly integrating film animation with tape . . . create rain, snow, fire, smoke, even dream sequences—you name it!

And special effects are just the dressing on the salad. Basic video tape advantages for black and white and color, include: (1) new picture quality, "real-life" presence, (2) immediate playback that eliminates errors . . . provides "how're we doin'?" feedback, (3) time and money savings.

Get the tape story! Next TV storyboard you produce, take to your local video tape house for analysis—and a bid that will surprise you. No cost or obligation. FREE ILLUSTRATED BOOKLET: "Techniques of Editing Video Tape"—a sampling of ideas used by video tape editors in building shows from tapes, splicing and special effects. Send to: 3M Company, St. Paul 6, Minn.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY

... WHERE RESEARCH IS THE KEY TO TOMORROW



Official Films is throwing out the usual idea of sales territories to get the most out of its 11-man staff.

Its men will now be able to go anywhere in the country.

Bert Weiland is ITC's new general sales manager for syndication.

Meanwhile ITC's central division added as account executives these four men: Pierce V. S. Smith, Wilfred Guenther, James Richard Deitsch,

and Harold A. Winther. Also A. J. Torregrossa has been named administrative assistant in sales headquarters in New York.

Fred Niles Communications Centers has opened a New York studio with Howard Henkin in charge.

The studio offers coast-to-coast facilities in that a New York tv producer can shoot in Hollywood and then complete his job in New York.

Videotape Productions of New York has developed a method to aid local advertisers.

The company is using top tv talent for custom-made tv commercials as a result of volume-production methods.

Sales: *Peter Gunn*, and three other action-adventure series formerly seen on the networks, have advanced to a total of 55 markets. Twelve new markets which have been added: KLZ-TV, Denver; WISN-TV, Milwaukee; WSM-TV, Nashville; WXEX-TV, Richmond; WFMJ-TV, Youngstown; WLWK-TV, Green Bay; WCTV, Tallahassee; KKTU, Colorado Springs; KLAS-TV, Las Vegas; WKYT, Lexington, Ky., and KOLN-TV, Lincoln, Neb. . . . *Divorce Court*, out of Storer Programs has sold to KCPX-TV, Salt Lake City. The program is now in 33 markets.

New quarters: Filmways' west coast tv commercial operations will be moved to the MGM lot in Hollywood.

Galveston, Texas, for emergency reports throughout hurricane Carla.

The precedent-setting tie-up has initiated a study for a new system for communicating weather and/or national emergency news to the public via tv.

The methods used during the storm were these:

- The public was advised to direct their questions to the station in Houston, which in turn, relayed them to the U. S. Weather Bureau men in Galveston.

- Other stations in the area were authorized to rebroadcast the KHOU-TV information and the U. S. Weather Bureau signal.

KHOU-TV was just one of the many tv and radio stations that distinguished themselves in the Texas and Louisiana area in the coverage of the Carla disaster. For instance:

WJBO, Baton Rouge, La., not only tracked the course of Carla on its own weather map, but also distributed 2000 weather bureau hurricane maps together with pens. The station made complete coverage of on-the-scene activity and kept in constant touch with other stations in the area where the storm was to strike . . . KROD-TV, El Paso, Texas, reported on the storm and also took part in a relief project which brought together \$185,000 worth of food, clothing, bedding, and some cash within 72 hours.

Public service in action:

- WBAL, Baltimore, goes on capturing a high degree of community interest with specials that deal with major social problems. After putting on a penetrating study of alcoholism, the station in a 55-minute program treated with the subject of illegitimacy, which sought to reveal the dimensions of the problem in the Baltimore area, what's being done to solve the problem on both an immediate and long-range basis.

- WIP, Philadelphia, is urging listeners to take an active, responsible role in Civil Defense preparedness, the station is prodding listeners to build and stock fallout shelters and to investigate the Civil Defense preparedness of their community.

- KISN, Portland, Ore., has given a scholarship worth \$1,000 to the University of Portland. It will be

Remarkable
**ROCKFORD
BELONGS IN YOUR
MARKET MIX**

STIR
UP
SALES
BUY
WREX-TV
THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS

WREX-TV
CHANNEL 13 ROCKFORD

J. M. BAUSCH
Vice Pres. & Gen. Mgr.

abc

Public Service

KHOU-TV, Houston, tied up with the U. S. Weather Bureau in

DANCER-FITZGERALD-SAMPLE BUYS COLOR TV

With its Sunday night "Bullwinkle Show," General Mills makes the move up to Color TV this Fall. The trend to Color is growing. Are you with it? Learn more about Color TV now. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

awarded annually to the college junior or senior showing the greatest promise in the field of communications.

• **WDSU-TV**, New Orleans, has presented a special two-part program to show how two southern cities, Atlanta and Dallas, have been preparing for school desegregation. The program, aired as New Orleans approached its second controversial year of desegregated schooling, dealt with the widespread efforts of the two cities to bring about peaceful desegregation.

• **WKRC**, Cincinnati, will begin a new type of public service program involving political candidates. To be entitled *Meet Your Candidate*, the programs will run nightly and will present a three minute address by each of the 27 candidates running for City Council. Candidates will draw to determine date each of their talks will be aired.

• **WHK-AM-FM**, Cleveland, has distributed copies of the first American flight of Man In Space to every school, hospital, library, and many public officials. A disc of the entire broadcast, as it was heard on the station, was edited and prepared by the station.

• **WXYZ**, Detroit, has offered free debate time to Mayorality candidates. The station has offered its air-waves for the purpose of bringing both candidates together in a series of debates over issues which will be used in their respective campaigns leading up to the general election.

• **ABC's** o&o radio stations have organized a monthly public service drive directed at immediate problems before the public. The first dealt with polio vaccination and used such "local" talent as Eleanor Roosevelt and Henry Fonda in New York.

• **WTVJ**, Miami, mailed 1600 invitations inviting attention to **WTTC**, Washington, D. C., program series called *Look At America*. The premier showing in the **WTTC** series in **WTVJ's** production of the "*Plight of Pepito*," a documentary produced and run by the Miami station in July. It is a report on the plight of Cuban exiles in Florida.

Trade Dates

The NAB announced, last week, that its fall conference in Dallas

has been moved up a week to **Monday, 9 October**, and will be held at the **Adolphus Hotel**.

The change in schedule will enable Texas broadcasters to attend both the NAB Conference and a two-day meeting of the Texas Association of Broadcasters.

The Texas Association meeting will be held at the same hotel 10-11 October.

Other trade dates: The North Carolina Association of Broadcasters will hold its fall meeting at

the Mid-Pines Club, Southern Pines, N. C., 9th and 10th October . . . The American Women in Radio and Television have the following events planned for the first half of October: New York State AWRT Conference, Hotel Wildmere, New Platz, New York. Chairman: Margaret Deeds Murphy. Date: 6-8 October. Board of Trustees Meeting AWRT, Sheraton-Chicago Hotel, Chicago. Date: 13 October. Board of Directors Meeting, AWRT, Sheraton-Chicago Hotel, Chicago. Date: 13-15 October.



WITH MEDIA
SELECTION BECOMING INCREASINGLY
MORE COMPLICATED

YOUR NO. 1

BUY IS STILL KEWB

NATIONAL REPRESENTATIVE: THE KATZ AGENCY, INC.

Up to the minute . . . up to the market in San Francisco. That's been the

KEWB story right along. Your "blue chip buy" in Northern California

continues to deliver maximum audiences. Ask your Katz man

about the very latest (July-August) Hooper. The spirited

young-family groups tell us we're for-sure No. 1

(where it counts most: Monday-Friday, 7 A.M.-6 P.M.).

And you can't do better than No. 1 . . .



CROWELL-COLLIER BROADCASTING CORPORATION

A SOUND CITIZEN OF THE BAY AREA

CHALLENGE

(Continued from page 41)

promotional literature, put out by radio stations, by tv stations, by radio networks, by tv networks, and by such industry organizations as the NAB and the Television Information Office—all designed to extol the wide range of programs and services which are offered by modern broadcasting.

These different promotional efforts vary greatly in appearance and form. Some of them are terribly elaborate. Some are frightfully expensive, some run to 50, 60, or several hundred pages. Some are bound in book form. Some are filled with tables and charts. Some have handsome four color photographs.

But do you know something? They are all remarkably similar in content, in viewpoint, and in the impression they create.

Their similarity arises from the fact that nearly every broadcaster—whether he is a station owner or a network operator—seems seized by the same uncontrollable urge whenever he sits down to prepare such literature—the urge to detail every single one of the different activities in which he is engaged.

Thus we find station A providing long elaborate lists of all the different charitable organizations to which it has donated free spots in the course of a month and the exact number of spots for each.

We find station B emphasizing its "complete service" by talking about its helicopter, its hockey coverage, its cooking hints, its community calendars, its weather reports, its teen age jamborees, its editorials on drug addicts, the divorce rate, and the city dump problem—all in the same breath and at practically the same minute.

We find network C providing minute details on every one of its programs in the areas of news, education, science, sports, drama, comedy, adventure, crime, and cookery. And we find network D providing equally minute details on its programs in the areas of news, education, science, sports, drama, comedy, adventure, cookery and crime.

All in all, it's the omnibus approach to station, network, or industry public relations and in a way it's very human and very understandable.

We in broadcasting are involved

in a great many things, and we have so much to be proud of we're afraid to forget any of it.

Furthermore the FCC is constantly pressuring us to show that we provide service to all sorts and conditions of the public—and gradually we've acquired an amazing ability to talk out of all sides of our mouth at once.

But—there's a very great danger in the omnibus approach.

The danger, as any topflite advertising man can tell us, is that out of it no single, clear, attractive and appealing impression ever emerges—either about a station, a network, or an industry.

In a sense, we in broadcasting have been very much like the old time Detroit automobile executives who used to insist on cramming every last engineering detail into an advertisement for their cars—the piston displacement, brake horsepower, torque, torsion, ignition, the tie rods, the tappets, the bappets, the molydenum-plated franistans, and the double interlocking two-ply hepzilators.

When you got all through you had an ad that made an engineer purr like a mechanical Maltese kitten. But you didn't have much idea of the car itself.

That's exactly what has been the trouble with most of our industry efforts to challenge our critics, and promote the good name of broadcasting.

We've trotted out a whole omnibus of accomplishments that we're proud of. But our omnibus hasn't given us—or the public—a message with real bite, penetration and power.

Well, what can we do about it?

I think there is something positive we can do, something which you Michigan broadcasters can take the lead in doing. In fact if you agree with what I am going to propose, I suggest that you call it the Michigan Plan for Confounding the Critics of Broadcasting.

The plan itself is a very simple one.

It involves, first, accepting a principle which smart advertising and public relations men have been preaching for years, but which has been explained most fully and completely by Rosser Reeves, board chairman of the Ted Bates agency, in his book, *Reality in Advertising*.

He calls it the principle of the

BIGGER than ALBANY-SCHENECTADY-TROY

One Buy Delivers IDAHO - MONTANA

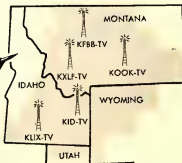
plus 11 counties in Wyoming at lower cost per thousand

SKYLINE TV NETWORK delivers more TV homes than the highest rated station in Albany-Schenectady-Troy at approximately the same cost per 1,000. SKYLINE delivers 92,300* nighttime homes every quarter-hour Sunday through Saturday. Non-competitive coverage. One contract — one billing — one clearance. Over 254,480 unduplicated sets in 5 key markets. Interconnected with CBS-TV and ABC-TV.

IDAHO — KID-TV Idaho Falls
KLIU-TV Twin Falls
MONTANA — KXLF-TV Butte
KFBB-TV Great Falls
KOOK-TV Billings

Skyline
TV NETWORK

P. O. Box 2191 Idaho Falls, Idaho



*ARB average March, 1961

Call Mel Wright, phone Jackson 3-4567 - TWX No. 1 F 165
or your nearest Hollingbery office or Art Moore in the Northwest

"Unique Selling Proposition," or U.S.P.

What is meant by the doctrine of the U.S.P. or unique selling proposition? Well it means, for one thing, concentrating your fire power on a single point, a single argument, rather than scattering your shots all over the place.

That, as many advertising men besides Mr. Reeves have long known, is the most efficient and effective way to sell anything—a product, a service, a company, even an idea.

But the principle of the unique selling proposition, as Rosser Reeves defines it, means far more than just concentration on a single point or argument.

It means concentrating on a point that is *unique*—that is exclusive to you, that you own and your competition doesn't. It means also concentrating on a point that carries a substantial amount of *benefit* or public service. And finally it means concentrating on a point that is *provable*—that is not just a vague, empty claim.

Now let's see how we can take this principle of the unique selling proposition—this concentration on a single, unique, provable benefit—and apply it to the job of promoting the good name of broadcasting in Michigan.

I'm told that there are in this room today representatives of 70 different Michigan radio and tv stations, plus a couple of ringers from Wisconsin and one from Canada.

Well, the first step in the Michigan Plan for Confounding the Critics of Broadcasting is for each one of you, when you leave Hidden Valley and get back to your stations, to sit down and figure out one major project which you will concentrate on during the next 3½ months.

This doesn't mean that you're going to give up or skip your other activities—just that you'll have one thing that you will put real fire power behind.

Now—what sort of projects should they be?

They can be of many different kinds and they should be, in fact 70 entirely different projects.

Just remember though that the project you decide on must be *unique*—something you're doing and somebody else is not doing, or doing as well—it must have a strong element of *community benefit*—of real



TULSA'S *Finest* NEWS DEPARTMENT

KVOO-TV is the **ONLY** Oklahoma television station to receive the 1960 United Press International Broadcaster's Award. Another reason why KVOO-TV is Tulsa's finest station.

2

KVOO ☆ TV

NB



FRED COE PRODUCING SELZNICK CLASSICS FOR COLOR TV!

Fred Coe joins the trend to Color TV with "Theater '62", a live series of full-hour dramatizations of David O. Selznick screen classics. Get the full story about the trend to Color today. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Center, New York 20, New York, Tel: CO 5-5900

public service—and finally it must be *provable*—after three or four months' time you will be able to stand up and say—here are the results, here's what I've accomplished.

When you use this yardstick, you'll see that there are many very worthy projects that won't fit. For instance, suppose you decided to concentrate on supporting Red Cross. This is certainly a fine cause. But dozens of others will be giving Red Cross support—and you'd have a hard time trying to prove exactly what your efforts had accomplished in the overall drive.

No, in this Michigan Plan for Confounding the Critics of Broadcasting pick a project in which you can really show your stuff as a broadcaster—and especially a project in which you can do better than any newspaper or other institution or organization in your community.

For instance, you might decide that your town needs new snow-shoveling equipment, or more traffic safety patrols around the schools, or an investigation of the Building Inspector's office.

Whatever it is, make it your own cause, get behind it and hammer at it until it is done—and you have results to show.

I know of one Washington tv station, for instance, which staked out as its own private crusade: cleaning up the pollution in the Potomac River. Almost single handedly it has accomplished its objective.

But it is not necessary to settle on a project which involves primarily editorializing support. If you wish, you can find other types of projects which fit the requirement of being unique, provable public benefits.

For instance, you might decide that during the next few months you'd concentrate on providing twice as much news about local club activities as any newspaper in your area. If you can do it and prove it—you have a real accomplishment.

Or you might decide on some such off beat objective as this—twice as many citizens of my town will hear their names mentioned over my station as ever see them in print. (Seriously, that's not such a dumb idea!)

Or you might choose, as your project in the Michigan Plan for Confounding the Critics of Broadcasting, to provide more information about job opportunities and help

wanted than any other newspaper or station in your town, city or county.

There are dozens of possibilities, and I know that you can think of far better ones than I can.

The point is—pick some unique, provable public benefit that fits your station, and give it all you've got.

Do this—and after three or four months, what do you suppose we'll have?

Well, I can promise you one thing. We'll have material for a presentation on the accomplishments and importance of American broadcasting that will knock the spots off anything I've ever seen come out of the NAB, the TIO, or of any network or individual station.

Just imagine what it would mean to have facts—cold, hard, but tremendously exciting facts—on 65 fresh, new, specific public service “missions accomplished” by Michigan broadcasters in a four month period.

Don't you suppose that such a record would prove fascinating and impressive reading for Senators McNamara and Hart and for the 18 Michigan members of the House of Representatives?

Don't you think that it would open many eyes in Washington, including some eyes at the FCC?

Of course it would.

And Washington is only one of the places where the results of the Michigan Plan would work great benefits for broadcasting.

I am sure I don't have to tell you of the uses which you could make of such material with educators and civic leaders of all sorts, right in your own communities. The facts turned up would provide you with vigorous on-the-air promotion, both for your own station and for the cause of radio and tv in Michigan.

And if the plan works here, I am almost certain that it would be adopted by the NAB and by other state broadcasting associations.

Over and beyond that—and this is something which we at SPONSOR are very conscious of—the material developed by the Michigan Plan would give you powerful and impressive sales material for talking to your advertisers both local and national.

Before I left New York, I checked out the plan with a number of advertising agency men, and with some important station representatives.

Without exception they were highly enthusiastic. They said concentration on specific, meaningful, public service “missions accomplished” could help build a clear-cut attractive image for each station engaged in the plan. And could aid in raising that station's advertising revenues.

Furthermore—and this I think is highly significant—not one of these media men and station representatives doubted for an instant that you broadcasters could do a superb job with your Michigan Plan projects.

Actually, of course, the plan does not call for much that is different from what you are doing now. There isn't a broadcaster in this room who hasn't at some time, and in some way, made the kind of specific, provable public service contribution we're talking about.

All the plan does is to focus the spotlight on 70 specific new accomplishments by 70 individual stations as a means of showing conclusively that broadcasting is “the most constructive, vital and dynamic force for good in American community life today.”

In my opinion this is the strongest possible challenge we can hurl at our critics. And what an opportunity it is.

There is no other medium, no other institution, or organization in Michigan or the country that can duplicate it, no other with the opportunity for such accomplishments and for documenting such accomplishments. And of course, the first four-month run of the Michigan Plan would be only a beginning.

Once you have nailed down the first 70 “missions accomplished,” you would naturally turn to 70 new ones. Ideally there would be at least two and preferably three flights a year of specific projects by each station.

Out of it all could come, I am certain, a constantly new, constantly fresh, constantly vital story of broadcasting's real importance—a story which is sharp and pointed, not a vague blurred omnibus—a story which is factual and meaty, not woven of windy claims—a story which is challenging and confident, not defensive in the face of attacks.

I hope you will consider this plan seriously. I thank you for the opportunity of addressing you today. ▼

DDTS

What famous communicator said what? These are the first letters of a famous five-word statement in history. Give them a whirl—then help yourself to the answer you'll find below. To ease the tease, here are a few hints about their author. 1. He was a commander but, contrary to a current cigarette commercial, "they" weren't welcome aboard! 2. His last name rhymes, appropriately, with "torrents."

On the subject of famous communicators, the letters WWDC have long spelled radio "leadership" in the rich, ever-expanding Washington, D.C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate your sales message.



WWDC

Radio Washington

... the station that keeps people in mind

Member of the Blair Group Plan . . . represented nationally by John Blair & Co.
And in growing Jacksonville, Fla., it's WWDC-owned WMBR

Commander James Lawrence—"Don't Give Up The Ship"

**ONE
BUY!
FOUR
MARKETS!**



- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE

**NB
C**

PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

WALB-TV

Ch. 10
Albany,
Ga.

WJHG-TV

Ch. 7
Panama City,
Fla.

GRAY TELEVISION, INC.

Raymond E. Carow, General Manager
Represented nationally by Venard, Rintoul,
McConnell, Inc. In the South by James S.
Ayers Company.

PUBLIC INTERESTS SERVED FIRST*

A

**"JOE RAHALL
STATION**



N. Joe Rahall

WLCY

TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pube
Sam Rahall Manager

WKAP

ALLENTOWN, PENNA.
First in Hooper and Pube
"Ozzie" Davies, Manager

WWNR

BECKLEY, WEST VIRGINIA
First in Hooper and Pube
Tony Gonzales, Manager

WNAR

NORRISTOWN, PENNA.
First in Hooper
John Bmshoff, Manager

WQTY

JACKSONVILLE, FLORIDA
"Our New Baby"
Jack Faulkner, Manager

RAHALL RADIO GROUP—Represented by
ADAM YOUNG

*Public Interest Served First!

Tv and radio NEWSMAKERS



Leon P. Gorman has been appointed executive v.p. of HJC Television, Inc. The newly formed rep firm is headed by James E. Greeley and has opened offices in New York. Gorman will be senior administrator for the new firm and will be in charge of sales and station relations. Gorman was formerly executive v.p. and general manager of the Hildreth Network of Maine.

Prior to his new position he was general sales manager of WINS, New York. The New York *Herald Tribune* named him "Man of the Year" in 1955.

Robert E. Richer will be the president of a new corporation called the Robert Richer Representatives, Inc. His company will offer a sales concept unique in the radio field—a combination of modern jazz tied into modern fm radio stations. Richer's background fits him particularly well to head up this new organization as he formerly created and produced one of the top jazz programs on ABC Radio. Later, he was national sales manager of Riverside Records and after this he was associated in the selling of radio for Adam Young, Inc.



George T. Murry, Jr., has been appointed an account executive at Whitney Advertising in Tulsa. He has been an account executive for another Tulsa agency for the last four years. In his new position at Whitney he will also act as media director. Prior to entering the advertising field, Murry was a school teacher in Wichita, Kansas, and also traveled in several midwestern states as a sales representative for a Kansas City manufacturer. He lives in Tulsa with his wife and two sons, George III and Todd.

Fred J. Webb, who has been the general manager at radio station WNOO in Chattanooga, Tenn., has been promoted to the position of national sales manager at the Walton Radio Group. The organization consists of these stations: WNOO, Chattanooga, Tenn.; KJET, Beaumont, Texas; KMLB-AM-FM, Monroe, Louisiana. Webb brings to his new position ten years of experience in Negro-appeal radio management. He is one of the pioneers in this specialty field.



The seller's viewpoint

John J. Tormey, vice-president at Avery-Knodel, Inc., takes a look at the role of radio today. He regards spot radio as having acquired a new and vital role because of television—"deep-reaching, flexible and selective . . ." He says: "Today's television advertiser should . . . use spot radio as low-premium insurance on his television investment." And, he continues . . . "the soundtrack for the television commercial should be designed with an eye to the ear." Spot radio should be used to augment tv advertising, he urges, adding that commercials should appeal to "the optic nerve in the ear."



The ear has an eye

A while back a television trade publication stated: "It would be a mistake to assume that radio's role is only that of a supplementary, fill-in medium. In emphasis, it quite often assumes an equal—sometimes even the leading—position in combination with television." Amen.

Radio won its letter on the selling field long before television entered the arena. It has built brand leaders. It is powered and ready to do so today.

Yet, the entry of television, its electronic brother, as an advertising force has created a new and vital role for the deep-reaching, flexible and selective medium . . . spot radio.

Today's television advertiser should (and many now do) use spot radio to recreate in the 20-20 vision of the listener's mind's eye the picture of his product and reactivate the impact of his tv commercial. He should regard and use spot radio as low-premium insurance on his television investment. Space does not permit lengthy research in this piece to document the increased efficiency of television when used in combination with spot radio, but for the client and agency determined to exploit the lethal one-two selling punch of television plus radio, revealing research is available. Nielsen, RAB and CBS, to name only three, all have it.

To demonstrate: In a major eastern market we took an average spot tv budget, allocated 17% to spot radio and saw the efficiency of the television buy increase by 64%. (Details on request.)

Whether the advertiser's use of television be network or spot, the addition of spot radio will extend his tv coverage, obtain high frequency and impression, up his cumulative audience figure, enable him to reach more tv homes, to exploit the invaluable "last word" advantages unique in radio . . . to name only a few of the pluses of the radio-television combination. The need for and value of radio's

"last word" is brought home by the fact that today families are exposed to as many as 1,518 advertising messages daily and the number is going up. When you consider that within 20 minutes people forget 42% of what they have just learned (64% after nine hours), you can realize the value of the only medium that can reach the housewife enroute to her point of purchase—radio.

Add this . . . if your television copy is of 20 seconds duration or less, radio's one-minute commercial enables the advertiser to expand his message and drive home additional sales points necessary to win the buyer's decision in today's tough shelf-level competition.

The growing awareness of the natural "broadcast combo" in today's consumer selling is obvious when you find the creative departments of giant agencies (e.g. McCann and JWT) seeking ways to appeal to the "optic nerves in the ear" and to devise an "effective way to evoke the image desired" in radio copy.

Let the agency embody in its tv commercials visual characteristics and wording adaptable to aural translation for radio and the client will score heavily per dollar put in. The agency should have both media in mind when the broadcast campaign is in planning, and the soundtrack for the television commercials should be designed with an eye to the ear. Here rewards await ingenuity.

It has been bruited around that some agency creative people do not come on with ringing recommendations for radio when client campaigns are going into the mold. Reason? No great challenge: not enough showcase for their creative talents. Others (the number is growing) view the concept of selling through the radio-television combination as an outlet for the highest skill of copy's greatest craftsmen. To these will go the spoils . . . and the consumer sales.

SPONSOR SPEAKS

RTES to give "bedrock training"

This year, New York's Radio and Television Executives Society, under the presidency of Matthew J. (Joe) Culligan is completely overhauling its Time Buying and Selling Seminars.

The new plan, as announced recently, sounds like a wonderfully valuable industry innovation.

Instead of the luncheons and guest speakers of past years, RTES will give a "bedrock training course for people in time-buying, selling, and allied fields."

The course will cover eight weeks with each session running an hour and a half, and conducted by a recognized authority in straight classroom style.

The seminar committee which put together the plan for the course, in consultation with a large group of media and sales executives, includes Roger Bumstead of MacManus, John & Adams, Robert Liddel of Compton, Al Petcavage of Doyle Dane Bernbach, Maurie Webster of CBS Radio Spot Sales, and Sam Vitt, Doherty, Clifford, Steers and Shenfield.

Kickoff session for the course is 24 October, and we urge not only "juniors" but more experienced executives to sign up. You're sure to find it worthwhile.

Radio's incredible vitality

We've been in this business a long time, but the incredible vitality of the radio medium never ceases to amaze us.

The doom-and-gloom boys saw radio as dead and buried when tv came in a few years ago. But today every mail brings us fresh evidence of radio's healthy, vigorous and dynamic growth.

Recently, for instance, we received a report on a radio operation which began last April in Providence, Rhode Island.

The idea of opening a new 50Kw station in an already crowded radio market would strike some people as foolhardy.

But WLKW, as of this writing, has racked up over 100 local regional, and national accounts including eight of the nine major banks and three of the four largest department stores in the Rhode Island market.


As long as there are radio men with the drive, enthusiasm and vigor for such accomplishments, let no one worry about the vitality of the radio medium.

10-SECOND SPOTS

Ready for blast-off: It was primary election night in New York City, and while the returns were spelling defeat for bossism in the Democratic Party there, a non-political discussion was taking place on WOR's nightly *Long John Nebel* show. That is, it was non-political until a clever listener injected a telegram that cracked up the entire panel. They were talking about arranging for "Noah's Ark" rocket ship to carry off a group of human beings in the event of nuclear holocaust, and bring them back to start the species over again when the smoke clears. "Long John" interrupted the discussion to read a telegram sent in by a listener who endorsed the project wholeheartedly and expressed a strong interest in getting on board the rocket ship—preferably to leave as soon as possible. The telegram was signed, "Carmine G. DeSapio."

Thundering hoofbeats: A couple of the oldest jests known to man saw the light of day once again in the N. Y. *Post's* account of the Lone Ranger's network swan song. In relating that the show was released by NBC for syndication, the *Post* correspondent pointed out that during the entire radio/tv network career of the Lone Ranger (since 1933) there were only two alleged incidents that raised some question as to the loyalty of the masked man's worthy Indian assistant, Tonto. There was the time when some officious intermeddler told the Ranger that "kemo sabbee," which Tonto had been calling him for years, really means "Hey, fathead." But the incident blew over when Tonto reassured him it meant "faithful scout." The other mishap is alleged to have occurred when the duo ran out of ammunition while Indians closed in on them from every side. "We're surrounded," exclaimed the masked man. To which, Tonto is reported to have retorted, "What you mean *we're* surrounded . . . ?"

More on border tv: Dick Gregory, that thinking man's comedian, quips the JFK's two main problems are 1) What's Khrushchev going to do next, and 2) What's Paar going to do next.



EXCITING ACTORS in absorbing motion pictures provide the finest TV entertainment.

Cary Grant is only one of Hollywood's biggest stars appearing daily over Channel 9.

Whether your spots are tailored for daytime, early or late evening viewing, CKLW-TV can place them within the shows whose stars are attracting hundreds of thousands of viewers in the Detroit and Windsor area.

For prime time spots at reasonable rates powerful **325,000 WATT CHANNEL 9** is your answer in the nation's fifth market.


CKLW-TV

WINDSOR, SERVING THE
WINDSOR AND DETROIT AREA

ESSEX BROADCASTERS, INC.
GUARDIAN BLDG., DETROIT

AN RKO GENERAL STATION
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

CHANNEL
9



So KPRC-TV
has the jump
on us.
So their signal leaps
out in a 75 mile
radius 7 days a week.
So they're faster
than us.
And smoother than us.
And better-looking than us.
And more accurate than us.
And better salesmen
than us.
But I ask you:
can they offer
anything to match
a mother's love?*

*No, but we try . . . with
five plans, 10 plans
and 20 plans . . .
and the world's most
considerate coddling!
Find out for yourself
by calling any

Edward Petry & Company man.

KPRC-TV

Houston's Channel 2 Station

